Summer Number

VOGUE

Early June
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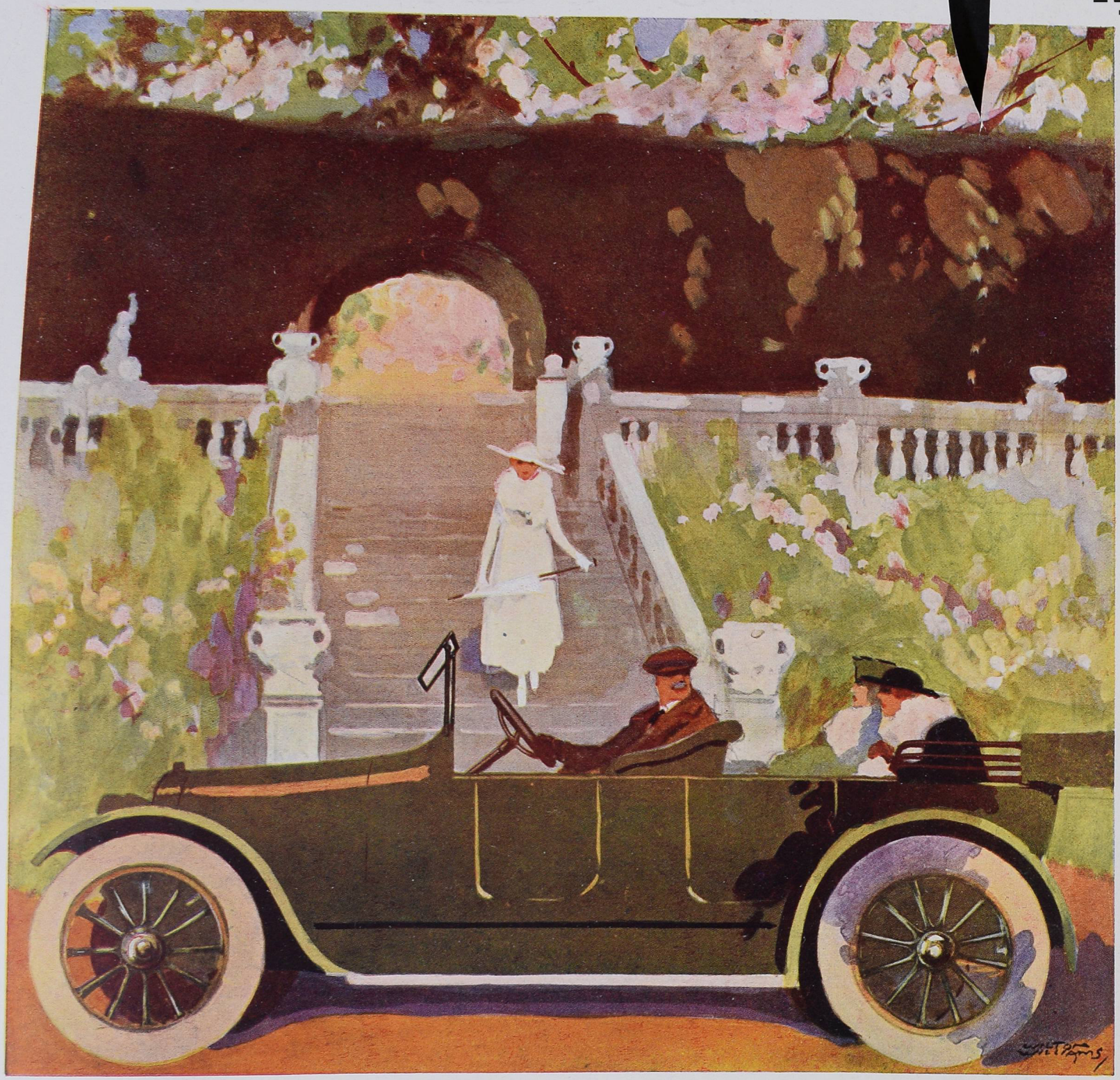

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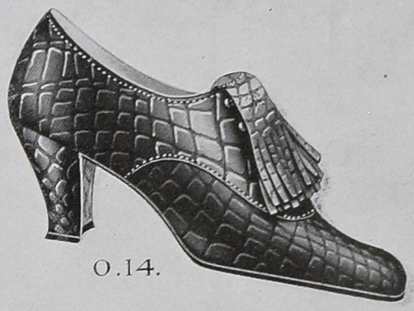

O.14.

O.15.

O.9.
Black Satin "Langtry" Shoes; covered slide, Louis XV. heels. 28/11.

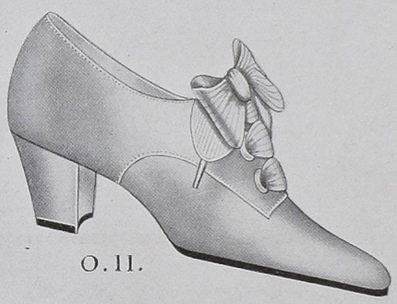
O.10.

O.10.
Lace Shoes in all Patent; Black Glace or Nigger Glace, leather heels. 33/6.

O.11.
White Canvas Tie Shoes, covered Cuban heels. 15/11.

O.16.

O.12.
Glace Kid Tie Shoe, toes in three shapes, perfect fitting. 15/11.

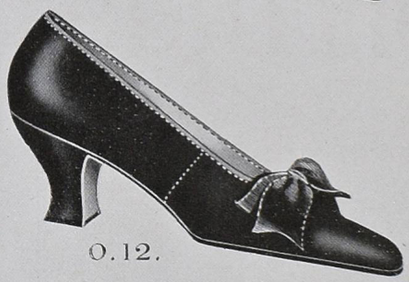

O.11.

O.13.
Patent Court Shoes, Louis XV. heels, also in Glace Kid or Black Suede. 29/11.

O.14.
Imitation Crocodile Lace Shoes, fringe tongue, in nigger brown, green or black. 36/11.

O.17.

O.15.
Patent Colt open front Lace Shoes, Louis XV. heels, also in Glace Kid or White Doeskin. 42/6.

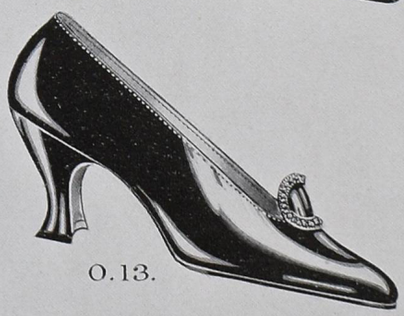

O.12.

O.16.
Glace Tab Court Shoes, steel slides, high Cuban heels. 21/11.

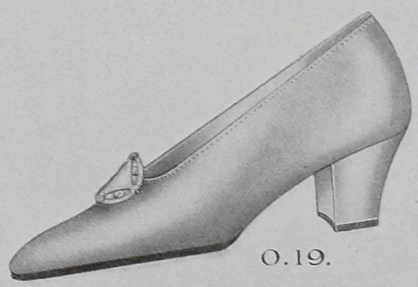
O.18.

O.17.
Black Glace Fancy Strap Shoes, leather heels. 24/11.

O.18.
Black Doeskin Buckle Shoes, covered heels, steel or Oxidised buckle. 29/11.


O.13.

O.19.
White Canvas Court Shoes, covered Cuban heels. 12/11.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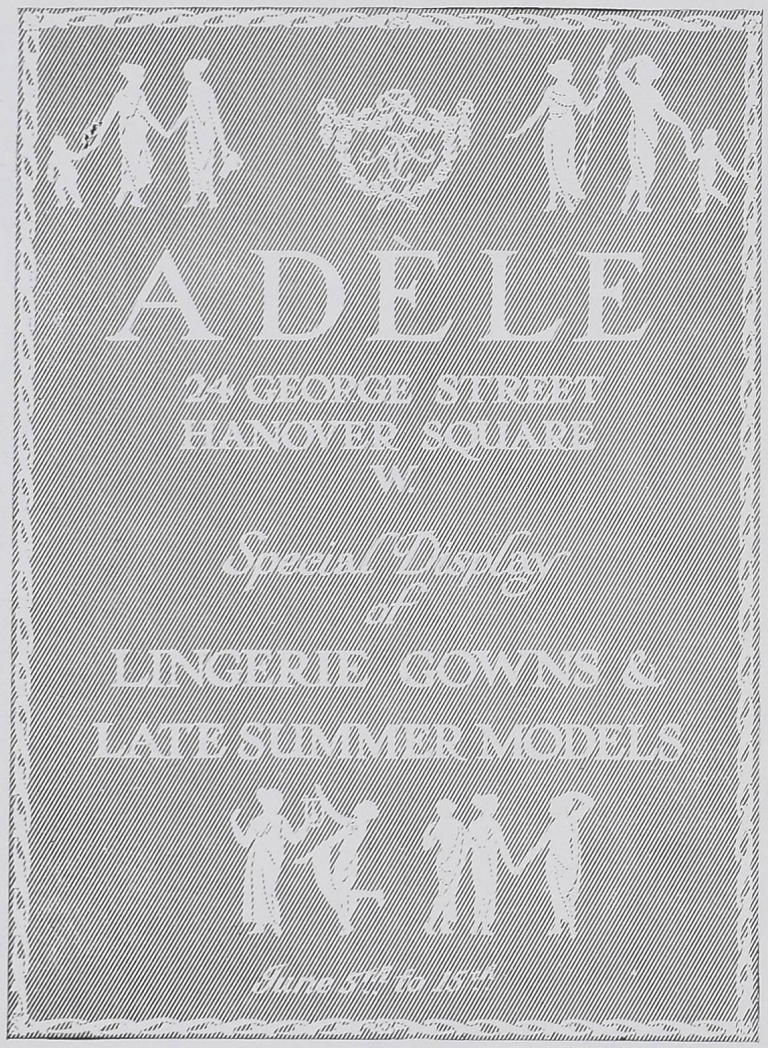

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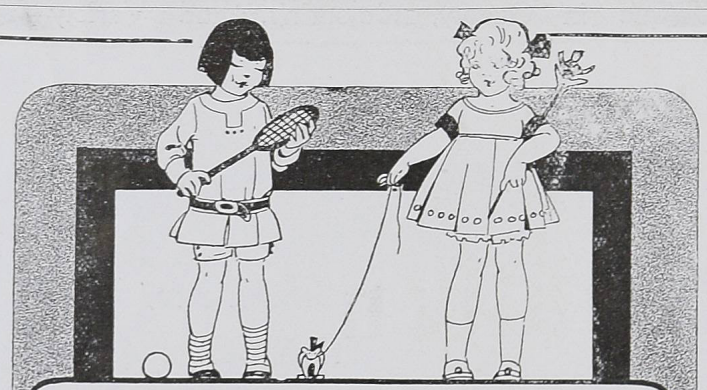

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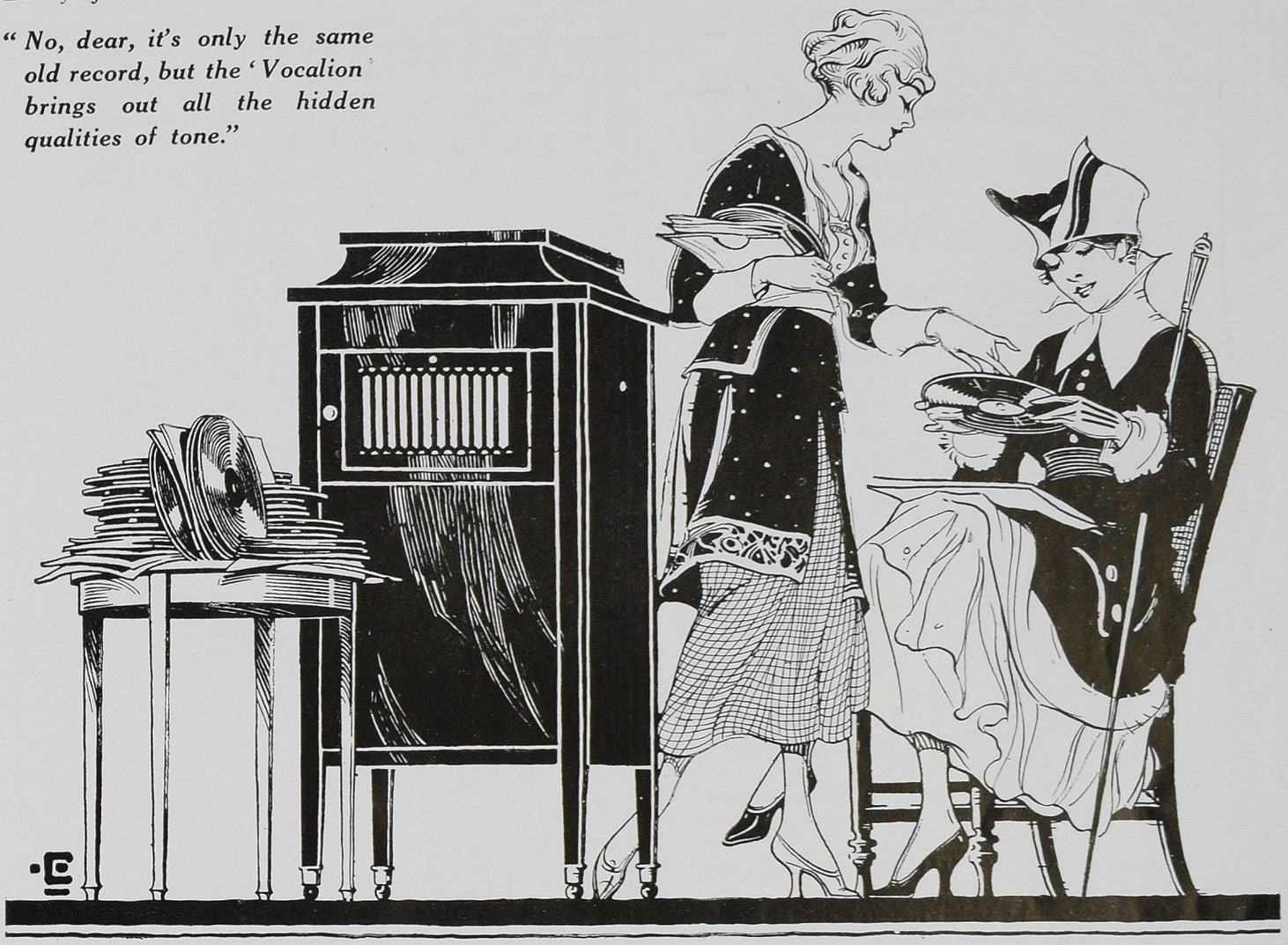

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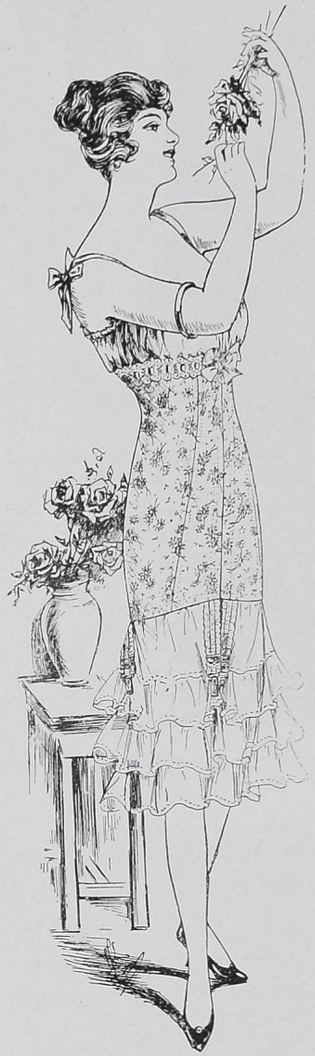

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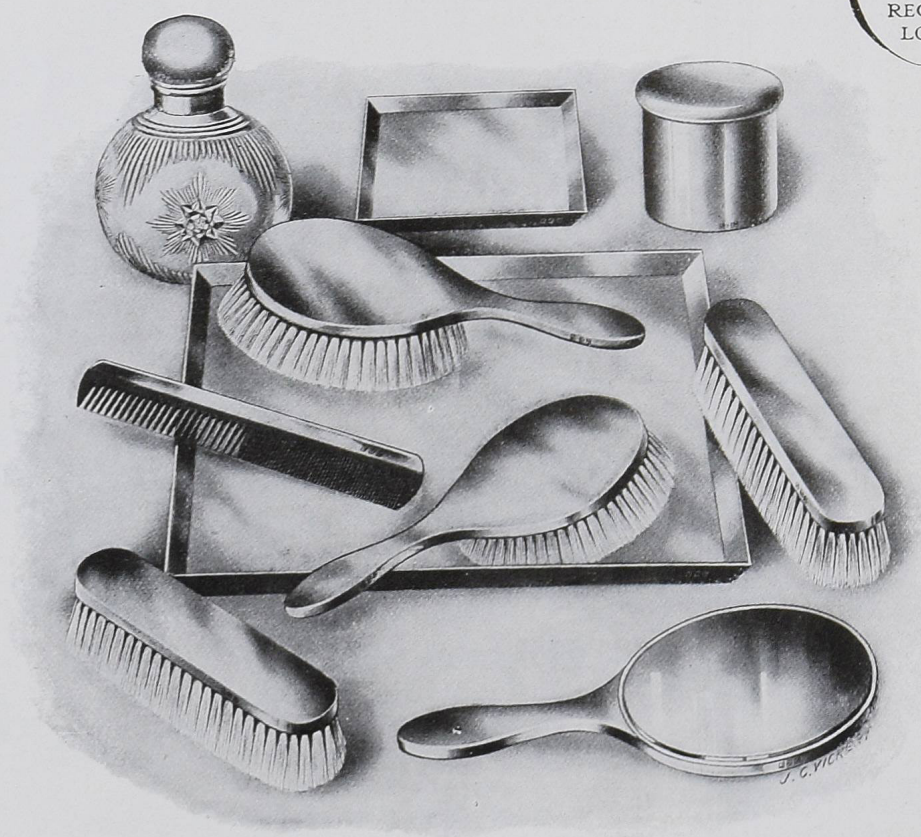

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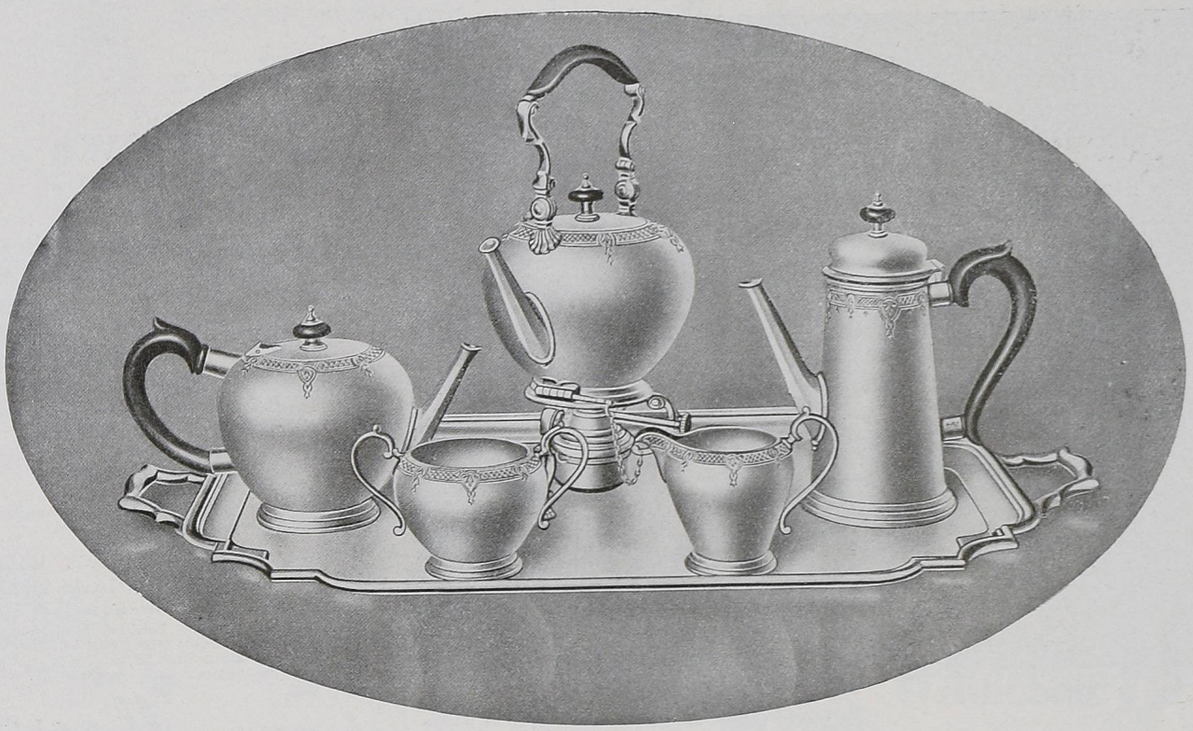

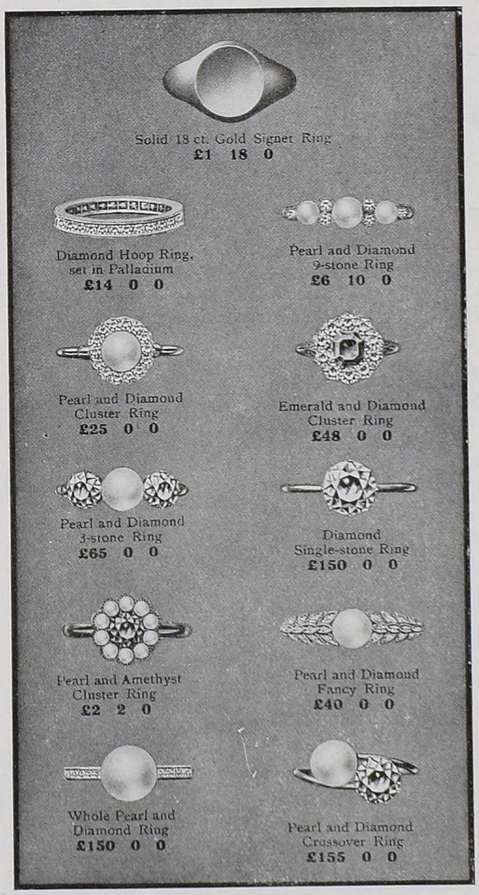

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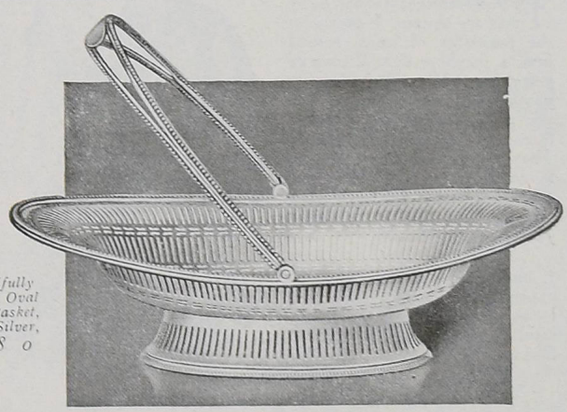

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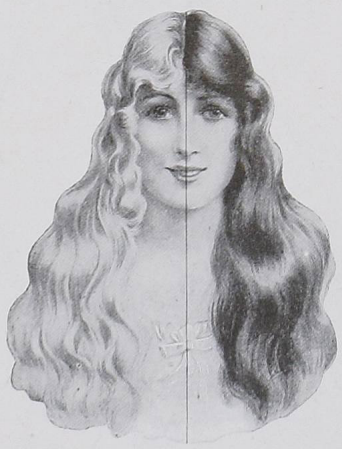

How great a disadvantage grey hair is can quickly be appreciated by placing the edge of a hand-mirror along the line, so reflecting a complete head. The reflection from the left is of a woman whose apparent age is anything from forty to fifty. Next, reverse the mirror. The reflection now shown is of a woman after hair has been treated with "INECTO," the name given to this new process. What a wonderful difference! The first impression is of a woman—"passée." The second shows a woman of youthful mien, possessing again all her charm and attractiveness.

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ORIGINAL
GOWNS WRAPS
AND
MILLINERY

MODELS

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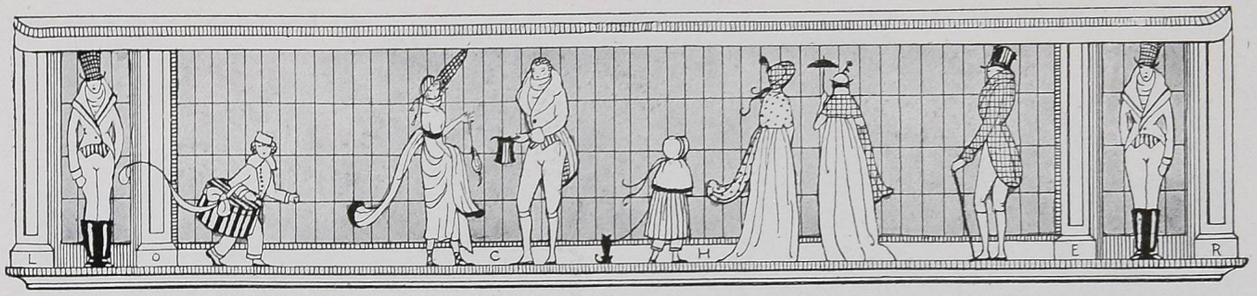

The Next Vogue

THE SUMMER FASHIONS NUMBER

WE all know that a single swallow never made a summer, but a single copy of our next issue—that is different. That will do more to make your summer a thing worth while than a whole flight of swallows, all well-known poets to the contrary. Vogue always looks forward to the Summer Fashions number of itself. So many things can happen in the summer; it is the open season for all sorts of adventures and surprises.

THE SERIOUS SIDE OF SUMMER

One of the first things that will happen in the next issue of Vogue is a page of evening wraps that will certainly make summer famous. They were designed by Helen Dryden, and are so desperately becoming that many smart people are thinking seriously of moving to some climate where the nights are longer. Summer evenings are going to be very popular this year.

Of course, the summer days will come in for their share, too. There are lingerie frocks and sports suits and gingham frocks (yes, gingham is in our best sets nowadays), and hats and fur and bags. And not the least of these is bags. At present the smart woman is just led around and domineered over by her bag. It was so at Harrogate this season, and all indications are that the summer will find her the same willing slave. A bag for every costume, and she carries her knitting in all of them.

Another matter to which we have given serious attention is that of correct costumes for mourning wear. Recently there has been a great deal of enlightened thinking on this subject, and the intelligent woman of to-day has realized that conventional mourning is changing.

We said Summer Fashions number, but that doesn't mean that Vogue has limited itself to fashions. Not at all; summer fashions, and some are not. The latter are the sort of things that make men wonder why on earth women want to vote when they have so many other interests.

Did you ever get seasick on a permanent wave? It has been done, and it is worth it. In its next number, Vogue will tell you all about that, too.

CONSIDER THE BACKGROUND

Then, because it is summer, we are considering the proper stage effects in connexion with summer costumes. What is more important than a becoming background? There are some lovely verandas that Vogue has planned to show you, and some out-of-door pools. Someone once called water "the eye of the landscape." Think of what an eye like that would see on the summer evenings we mentioned.

WHAT A SINGLE VOGUE CAN DO

One more thing. There may be some persons who don't take anything seriously, and who wouldn't even consider a primrose by the brookside, one way or the other. The next issue of Vogue is really for them; it will make life for them suddenly and strangely full.

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WHOLE NO. 1072

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New York: 443 Fourth Avenue.

Camera portrait by E. O. Hoppé

THE DUCHESS OF WELLINGTON

The Duchess of Wellington's matinée at Apsley House in aid of the Mesopotamia Comforts Fund took place on Tuesday, May 15th. Princess Mary attended, representing the Queen. The variety entertainment was given upstairs in the long ball-room, and was a great success, the object making a wide appeal. The Duchess of Wellington, who at all times prefers to avoid publicity, has not been photographed for many years, and the reproduction, therefore, of this new and charming portrait is quite an event

PARIS STAYS AT HOME

No One Conjugates the Verb "To Travel" Excepting in the Future Tense, Yet Designers Make Travelling Clothes, Just to Keep in Practice

Of old it was possible to pack one's trunk in Paris at night and be off to, say the Hesperides, in the morning. We could start at almost a moment's notice for Egypt and the Nile, or for Thibet; and as for England, we had contracted the habit of running over to John Bull's Island for a cup of tea.

But travelling is not encouraged in Europe just now. In fact, we are begged to stay at home; we are forced, practically, to stay at home. Travel to the eastward is cut off by a grim barrier of No Man's Land; we cross the Channel at our peril; and the same lurking danger haunts the westward way. We may go south or east as far as the coast; we may cross the frontier into Spain; and we may, if necessary, visit Switzerland; but most of us limit ourselves to little journeys to the Bois or the wilds of Neuilly or, at farthest, to Fontainbleau, and it sometimes requires four hours to

serge frock belted not too tightly about her slender waist. This frock had narrow pleated panels all about and a cravat which was positively wickedly fetching. And afterwards I saw her pinned into a black and white frock—satin, of course, which set off her reddish hair wonderfully. Then there was a manteau of dust grey serge—it is curious how smart light grey serge is this season—which made her look like a Quaker, more or less. And then it was twelve o'clock; so, after dipping into Cartier's, and looking at the latest designs in wooden jewellery offered by the rue de la Paix, like

JEANNE DUC

Feathers sprout on some of the most decidedly French of all the French hats. This one is of blue straw corded with blue velvet, and the plump little plume is blue and white

PREMET

The most recent thing that Premet has done is this frock of blue serge with a white linen gilet laced with blue silk

MARIA GUY

It's a wonderful thing to be French; just look what a woman can do with a bit of black satin and a twist of black grosgrain ribbon, if she only happens to be a native of France

They're all doing their bit, these plucky girls, and their bit is no small one, for they're over in Paris driving ambulances for the Red Cross

PAQUIN

Although this year we may not travel, the designers are making travelling coats, just so they won't forget how. This one is all of dust grey gabardine — imagine anything so practical coming from Paris

garments. Embroidered with grey, it makes a pretty afternoon frock. For the *tailleur* or cloak it is decorated with rows of stitching and smartened by a scarf-collar of back satin. Beige also is very much worn, and in all tissues. It is combined, as a rule, with black or white, or both. One beige frock is embroidered with squares of black, and another is extensively collared with black and white plaid silk. This is worn with a hat of plaid silk in which black predominates, rather than the white.

THINKING OF SPORTS

Smart sports coats, untrimmed, are made of Italian green, old-blue, white or yellow serge mouflonné or peau de chameau. They are ample in form, with generous collars, cuffs, and pockets, after the fashion of sports coats. On one of these coats, in yellow, is fitted a removable muffler-collar of yellow tissue, which may be replaced at will by one of dull blue or black, in which case a blue or a black hat is worn with it.

Loose coats of plaid woollen stuff are new and very striking; these are worn with soft hats of similar plaid. For motoring one of these plaid hats is fitted with a bride of the plaid stuff, lined with satin, and firmly buttoned on to the hat itself.

A new frock of black silk, apparently foulard, is sown sparingly with small clusters of bright-coloured flowers. A close inspection shows that the flowers are of silk and velvet appliqué and very cleverly executed. The frock, which is

(*Continued on page 75*)

CHANEL

They simply can't seem to see enough of beige. This time, it's a coat and cape, complete in one instalment, of beige jersey lined with beige satin. The hat is of brown cloth banded with beige chiffon

PAQUIN

Its designer showed it at the Lyons Fair, — that's how good she thought it was. It is of biscuit coloured cloth with a white linon gilet, touches of green embroidery at just the right moments, and a black velvet cravat

CHANEL

This designer made jersey what it is to-day—we hope she's satisfied. It's almost as much a part of our lives as blue serge is. This costume is of blue jersey with a belt and collar of brown suède embroidered with blue silk

There are few things more graceful than paradise feathers — particularly when they're black, and when they dwell on a Lewis model of black horeshair braid veiled with black tulle. The scarf shows what airy nothings our summer furs will be; it is of black silk net, banded with strips of skunk

What need to turn the other cheek when this cheek will do? Certainly this hat knows how to interrupt a profile at the most teasing angle. Summer is just bristling with dangers like this — undeniably weapons of offence, that, deadly though they be, men rather fancy having aimed at them. It's of jade green liséré straw, faced with green Georgette crêpe over green silk and trimmed with green ostrich feathers. The brown chiffon cape is collared and banded with kolinsky and tied with brown ribbon

Who would not gladly meet face to face the broadside fire of the hat below, screening unsuspected batteries of feminine wiles likely to go off at any moment and kill someone? The hat is of wired white net, covered with white Georgette crêpe which drips over the brim, and it is wreathed with pansies and cherries

DEMEYER 6

HATS AND FURS IN WHICH A WOMAN CAN MAKE THE MOST OF SUMMER AFTERNOONS AND EVENINGS

PAQUIN

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(*Continued on page 75*)

CHANEL

Although this year we may not travel, the designers are making travelling coats, just so they won't forget how. This one is all of dust grey gabardine — imagine anything so practical coming from Paris

PAQUIN

Its designer showed it at the Lyons Fair, — that's how good she thought it was. It is of biscuit coloured cloth with a white linon gilet, touches of green embroidery at just the right moments, and a black velvet cravat

They simply can't seem to see enough of beige. This time, it's a coat and cape, complete in one instalment, of beige jersey lined with beige satin. The hat is of brown cloth banded with beige chiffon

CHANEL

This designer made jersey what it is to-day—we hope she's satisfied. It's almost as much a part of our lives as blue serge is. This costume is of blue jersey with a belt and collar of brown suède embroidered with blue silk

There are few things more graceful than paradise feathers — particularly when they're black, and when they dwell on a Lewis model of black horeshair braid veiled with black tulle. The scarf shows what airy nothings our summer furs will be; it is of black silk net, banded with strips of skunk

What need to turn the other cheek when this cheek will do? Certainly this hat knows how to interrupt a profile at the most teasing angle. Summer is just bristling with dangers like this — undeniably weapons of offence, that, deadly though they be, men rather fancy having aimed at them. It's of jade green liséré straw, faced with green Georgette crêpe over green silk and trimmed with green ostrich feathers. The brown chiffon cape is collared and banded with kolinsky and tied with brown ribbon

Who would not gladly meet face to face the broadside fire of the hat below, screening unsuspected batteries of feminine wiles likely to go off at any moment and kill someone? The hat is of wired white net, covered with white Georgette crêpe which drips over the brim, and it is wreathed with pansies and cherries

DEMEYER

4

HATS AND FURS IN WHICH A WOMAN CAN MAKE THE MOST OF SUMMER AFTERNOONS AND EVENINGS

CALLOT DISCOVERS THAT THERE ARE STILL A GREAT MANY INTERESTING THINGS THAT HAVE NOT HAPPENED TO THE STRAIGHT SILHOUETTE; AND HERE ARE SOME OF THEM

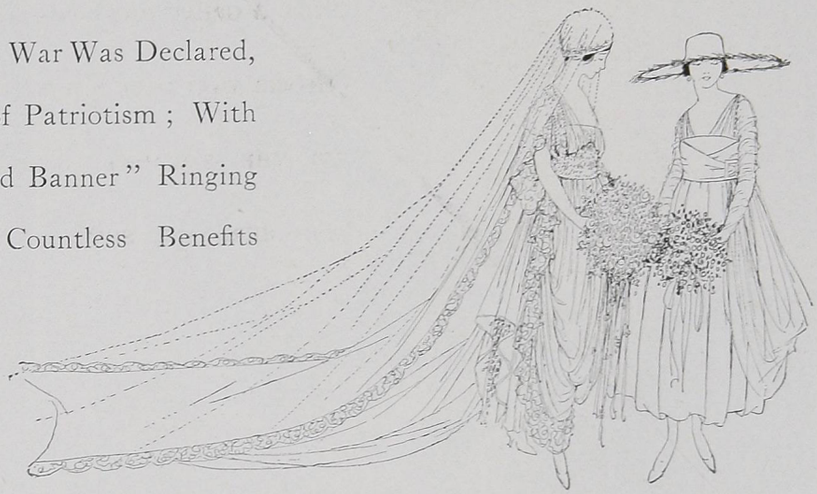
It took two kinds of blue jersey cloth, Copenhagen and navy, to break up the trust that beige colour and jersey cloth have formed. There isn't a bit of anything beige on this frock. The bodice, the sleeves, and skirt of navy blue, are trimmed with Copenhagen blue jersey cloth, embroidered with navy blue wool. Around the bottom of the skirt is a band of Copenhagen blue braid

Anyone who thinks this is a one-piece dress is thinking wrong; it's a wrap—that's how clever the designer was. She was cleverer, though, for she used red-embroidered coral jersey cloth for it, and gave it a plum-coloured worsted fringe, and plum-coloured cloth collar and cuffs. That oddly shaped insert on the side of the skirt is plum-coloured cloth outlined with a stitching in red wool

You may have noticed, at the theatre and various impromptu dances last winter, that a lot of evening gowns were divided against themselves—bodices of quite a different colour and material from the skirt. Now afternoon frocks are going in for these half-measures, too. For so simple-seeming an affair, this frock of dark blue satin and pale beige satin does a number of interesting things; note its plain neck and its half sleeves; then consider the complication of the draperies and that last ingenious device of tacking skirt to bodice with a grey satin buckle

NEW YORK DOES ITS BIT

Since that Momentous Day When War Was Declared, New York Has been in a Whirl of Patriotism; With the Strains of the "Star-Spangled Banner" Ringing in Its Ears, It Works for Countless Benefits



When Miss Katherine Collier became Mrs. George St. George, her costume was all soft white and shining silver. Her attendants wore costumes like that charming affair at the right

Mrs. Ogden L. Mills's hair is parted and arranged in brief ringlets

WHEN, to the strains of the "Star-Spangled Banner," the curtain was rung down on the final night of the opera, the most eventful season in the history of the Metropolitan came to an end. Never in the history of the famous house has it looked upon such stirring scenes. The season opened uneventfully enough; the audience of the first night seemed a bit subdued, it is true, by the consciousness of the terrible struggle which was going on in Europe—that was evidenced by the marked simplicity of the costumes—yet it was an audience which had not had the actualities of the struggle brought home to it. The opera season closed upon an audience filled with the first enthusiasm of the entrance of its nation into the war.

FIRST NEWS OF THE WAR

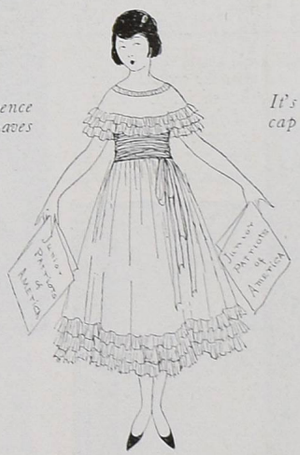
On the evening of that day when Congress formally recognized a condition of war as existing between America and Germany, a thrilling little drama was enacted during the progress of the opera. Just before the beginning of the last act of "The Canterbury Pilgrims," which was being sung, special editions of an evening paper were brought into the house. Mrs. Oliver Harriman, who was in Mr. William K. Vanderbilt's box, was the first occupant of the boxes to obtain a copy of the paper. She waved it above her head, and passed it, with an excited comment, to a friend in an adjoining box. Soon that momentous paper was being passed from one eager hand to another. The orchestra played the "Star-Spangled Banner," and that whole vast audience rose to its feet and sang with all its heart. Then they cheered loud and long for the President, for Mr. Gerard, who sat in one of the boxes, and finally, louder and longer than ever, for "our Allies." The Metropolitan will not soon forget the din it heard that night.

Scarcely less impressive were the events which took place there on Easter Sunday night, when Gounod's oratorio, "Mors et Vita" was sung. The performance was arranged by Mr. and Mrs. Whitney Warren for the benefit of the Franco-American Committee of the *Conservatoire National de Musique*. About the boxes were draped the flags of the allied nations, and a great American flag was hung over the stage. In the first box on the right, which was hung with the French flag, Mrs. Whitney Warren entertained the French Ambassador and Mme. Jusserand. Mrs. Warren's gown of rose and black is sketched in the middle of this page.

It was Mrs. Whitney Warren who arranged a benefit at the Metropolitan, and it was she who wore this gown

This is the way Florence Walton's necklace behaves

It's startlingly like the cap of a French soldier



Miss Sheila Bryne most successfully vended programmes at the Hippodrome, aided by this refreshingly simple organdie frock

FOR THE JUNIOR PATRIOTS

A larger if less brilliant audience was assembled that same evening at the Hippodrome, where was held the second entertainment for the benefit of the Junior Patriots. The events of the evening were the tableaux which were arranged by Mrs. Harry Payne Whitney, and in which a number of society people and members of the theatrical profession took part. The programmes were sold by débutantes and by a group of girls who have not yet made their débuts.

TO HELP THE RED CROSS

The war, of course, has made us work even more strenuously for the Red Cross. Mrs. George J. Gould recently gave a most successful Red Cross Garden-party at Georgian Court, her Lakewood home. The entertainment, which consisted of moving pictures, took place in the casino, a low red brick building removed from the house itself. Tea was served by a group of young girls in Red Cross costumes, under the direction of Miss Edith Gould, and a number of charming children, in the miniature costumes of Red Cross nurses, sold flowers.

The moving pictures were most interesting. They had been taken on the estate, and one film showed Miss Gloria and Miss Edith Gould in a pretty playlet written by Miss Gloria.

WAR AND WAR BRIDES

It is astonishing how quickly a country adopts the vernacular of war; it has already become quite fashionable to be a "war bride." Numerous weddings, which were scheduled for later in the spring, have been hastened, for many bridegrooms were members of regiments and anticipated a call to service. The marriage of Miss Angelica Schuyler Brown to Mr. Peter Cooper Bryce followed quickly upon the announcement of war, for Mr. Bryce, who is the son of the late General Lloyd S. Bryce, is a member of Squadron A. The wedding took place at the home of the bride, and it was very quiet, for both families are in mourning. The wedding of Miss Roxanna Wentworth Bowen to Mr. William Stephen Van Rensselaer, while not actually a war wedding, was connected with international affairs, for the groom is third secretary of the American Embassy at Rome, where he will resume his diplomatic duties as soon as possible, taking his bride with him.

Diminutive Miss Edith Drexel sold flowers at the Red Cross garden-party given by Mrs. George Gould, her grandmother

Skip anything else you will, but don't overlook that fob

Mrs. Castle may be able to keep her eye on the ball, but certainly no one else would have the strength of will to do it while Mrs. Castle was anywhere in the vicinity. This photograph, a coatless view of the costume at the right, gives the real facts about her white silk tennis blouse laced with black ribbon, and lets us become more intimately acquainted with the ways of the belts of her tennis skirt

There isn't a living woman who wouldn't renounce every other known sport and take to tennis if she could look like this. The coat and skirt that assist in the general effect are of oyster-white broadcloth combined with green and white checked material, and the yellow straw hat is crowned with gay-figured yellow silk. The ultimate ends are white buckskin shoes, banded with green leather

Mrs. Castle is so versatile,—she looks just as well in a golf costume as she does in tennis clothes. Her green knit sweater slips on, and her skirt is of black and white Scotch tweed. Her hat is of green angora braid and at the other extreme are green-grey woollen stockings and buckskin shoes

(Extreme left) Perhaps she's gunning for a German spy, or possibly she's just killing time, but anyway, she's doing it in a brown tweed coat and breeches and a felt hat. A leather belt holds her cartridge case, and her field boots are tan

MRS. VERNON CASTLE PUTS ASIDE DANCE GOWNS AND SHOWS HOW CHARMING SHE IS IN HER SPORTS CLOTHES

THESE MEMBERS OF MRS. CASTLE'S WARDROBE SUSTAIN HER REPUTATION FOR ORIGINALITY

BEMEYER

Now that America is waking up and stretching itself, a costume like this is a current event. It's of dark blue serge with bands of natural coloured tussore silk crossing in front and back and extending into pointed pockets. Military - looking brass buttons dot the bands of tussore on the shoulders, and the blue satin hat is decorated with a red, white, and blue cockade, from which hangs a gold tassel. The whole thing is startlingly like a Continental uniform,—the spirit of 1776 appears all over it. The steamer trunk of olive fibre green banded with black leather is a convenient sort of thing to sit on; from Mark Cross

The coat is plaided black, white, and green, and the hat is just a jockey cap of blue milan straw faced with white faille, but—here's what makes it different—a long blue chiffon veil grows on it and on that veil is a cockade of red, white, and blue ribbon. Mrs. Castle's travelling companions are a bamboo-handled blue taffeta umbrella, a square hat box of leather - trimmed black enamelled duck, a fitted victoria case of black morocco, and a fitted week-end bag made of black pin seal. That object perched on the hat box is what Mrs. Castle affectionately calls her dinner pail; it is really a vanity box, fitted with the regulation vanity fittings. It's of blue écrassé with silver fittings, and she says there can be no greater convenience in a woman's life. Luggage and umbrella from Mark Cross

We see Mrs. Castle in a ball gown and we think, "That settles it. Nothing could be more charming." And then we see her in her riding habit, and we have to arrange our ideas all over again. The breeches are of white tricotine, and the coat is of greenish grey tweed —oh, by the way, the last button simply must be left unfastened; it's a hideous faux pas to fasten it. The boots are of tan Russia calf topped with tan crash, —that's extremely new. In the end of her whip is set the button from a German prisoner's uniform,—"Vernon sent it to me," she proudly explains

"The shortest distance between two points is the smartest distance," so this frock insists. Here the line was drawn with a rule, straight from shoulder to hem. Then, not to appear uncompromisingly puritanical, this prim and proper affair of gray basket-weave material, breaks into an altogether Gallic fluff of white embroidered organdie at neck and wrist, and adds a steel buckle here and there

Every new fashion is, or, to our unaccustomed eyes, seems to be, a bit gauche. If the melon silhouette had started the spring with such charming interpretations as this, its fate might have been altogether different. Beige taffeta dovetails into beige marquisette, completely reconciled by silver and gold embroidery. And the finishing touch to this puff of a dress is an underbodice done in pink organdie

A FRENCH HOUSE GAILY UPSETS OUR PREFERENCES AND OFFERS US THESE TWO DISTINCT SILHOUETTES

When first we see this dress approach, "What courage!" we exclaim. Then, in a moment, "What a memory!" How could any one remember a dress like that—so old as to be an historic document? But the wearer is rewarded for her daring in looking not as other women do. The leg-o'-mutton sleeve and the Elizabethan ruff first startle us; then, a little recovered, we note that the whole is a harmony of tête de nègre satin and Georgette crêpe, that the bodice is quite tight, that the peg-top skirt is gathered on to a short yoke and at the bottom is caught under, Turkish fashion, into a crêpe slip. Pink satin for the bodice lining and an underbodice of écru batiste give the final touch to our amazement

Translated from the original French into plain unvarnished English, this melon mode is thoroughly understood; but it still remains a fashion reserved to those who have carefully cultivated this esoteric taste. Were women as bored by buttons as the Frenchman who, out of sheer ennui of buttoning and unbuttoning, stepped into eternity, this dress of beige tricotine would never be worn, for besides all those buttons you see on the front, it buttons down the back from neck to heel—and that is the only means of entrance. A jade ornament clings to the side and embroidered batiste forms the collar. Youth claims this dress, for no woman in her forties and her senses would dare its trouser and straight bodice

SOME OF THE HATS WHICH ORIGINALLY TOOK PLACE IN THE SALON OF VALENTINE ABOUT IN PARIS

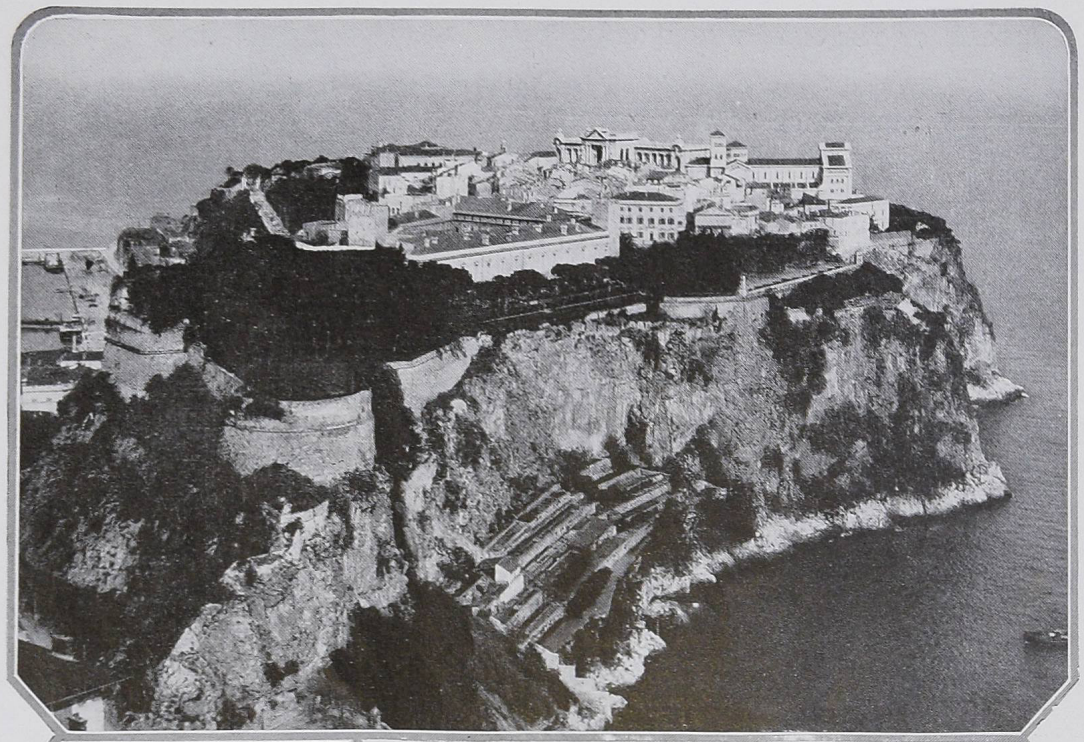
It's little things like this that make life "on leave" what it is. "How demure," whispers the subaltern; "How dangerous," murmurs the adjutant. It is of black straw; so far, so good; but it is the irregular life led by the brim that is so bad. To make its waywardness more evident, it is outlined with the uncurled black feathers of the versatile ostrich

Oh, yes, there are felt hats this summer; there is one, in particular, of black felt, parsimonious in brim, but generous in crown. It is edged with a bit of beige ribbon, and wider beige ribbon bands it. At the top—well, in any other city they would have tied the ribbon around the crown, but in Paris they cut slits in the felt and laced the ribbon through

When Mlle. l'Americaine is very dashing, she wears a large veil with the smallest possible hat. When the Parisienne is—well, just herself, she wears a veil (and it is a ruched veil) of brown tulle with a wide brown satin hat. A brown velvet bow occurs to the hat, in front; the whole occurs to the Parisienne any bright afternoon

(Left) The crown is bright yellow, the leaves are bright green, the brim is black satin, and the age is nineteen; for this is the way hats are youthful this summer in Paris. The rose in the midst of the leaves is pink, of course

Just to prove to you that straw has no inviolate connection with summer hats, the designers delight to make hats of odd bits of anything—even paper, you may remember. Here wisps of brown crêpe, braided, imitate straw. A band of crêpe with silk tassels is its simple but sufficient trimming



Long first in peace, Monte Carlo is now also first in war, and its season offered an opportunity for a brief respite to those who are doing their bit both in the trenches and behind the lines

(Left) That Mrs. Jefferson Davis Cohn chooses a British bulldog for a walking companion is natural, for though her husband is the godson of an American president, he is an Englishman by birth. Mr. Cohn is the owner of a noted racing stable. When not on the Riviera, Mr. and Mrs. Cohn make their home in Paris

(Right) Mrs. James Hazen Hyde and her husband were among those who early forsook Monte Carlo to return to a wartime Paris

MONTE CARLO IS AS GAY AS—MONTE CARLO, NOT IN SPITE OF, BUT BECAUSE OF, THE WAR

THINGS have an extraordinary way of happening on the Riviera. People not expected suddenly turn up, and people who say they have come "for the whole season" suddenly pay their hotel bills and silently steal away. The old joke about "not here to-day and gone to-morrow" has a permanent application all along the Azure Coast. This is especially true of a season which is shadowed by war clouds.

A battalion of American music critics was among those who unexpectedly arrived this season. They came (by S. S. Rochester) in time for Puccini's new opera, "La Rondine." They were a noble-looking if mysterious company, and, seeing that they came all the way from New York in spite of the U-boat menace, they proved themselves brave as lions should be. Incidentally, they enjoyed themselves mightily.

A TELEGRAM AND AN ENGAGEMENT

Among those who were part of the Monte Carlo season are Miss Louise Hamilton Paine, daughter of the Duchess de Choiseul Praslin, and the fiancée of Captain the Count Jacques de Sieyes. The engagement was announced at their home under interesting circumstances. The Duchess de Choiseul Praslin had invited a few intimate friends to hear Battistini, Calvé, Cerdan, Heldy, and other singers. The guests included Prince Danilo and Prince Peter of Montenegro, Lady Menzies of Menzies, Lady Marjorie Dalrymple, Mr. and Mrs. Edward C. Wilson, Mr. and Mrs. Oldbury Burne, the Dowager Duchess de Choiseul Praslin, Captain Count Jacques de Sieyes, Captain Gage, Mme. Ernesta Stern, and others. In the midst of the concert a telegram announcing the abdication of the Czar was brought to Prince Danilo. There was sorrow on all sides; people did not perceive what good news it was. Following this telegram came the announcement of the engagement.

The Count de Sieyes is one of the most heroic aviators of heroic France. Miss Paine has won praise from every side by her unremitting devotion to the patients at the Radium French military hospital at Cap d'Ail. She has worked there every day since it was established and is beloved and deeply respected, alike by her patients and by her fellow-workers on the staff. Her marriage is not to end her duties at the Radium hospital.

(Continued on page 72)

The "man who comes back" is a dangerous enemy, but a valuable friend. These two British officers of the Royal Lancasters from Lady Michelham's Convalescent Home are showing Miss Oldbury Burne that even war times can be good times

(Left) There was a Monte Carlo season, in spite of the exigencies of war, though the saying "Not here to-day, and gone to-morrow" might have been justly applied to the guests at Monte Carlo; witness this gay scene on the terrace

OPERA FINDS A HAVEN IN MONTE CARLO

"La Rondine," Puccini's Newest Opera, Is the Bright Particular Star of a Notable Season

By H. VILLIERS BARNETT

Mlle. Della Rizza went, by Puccini's desire, all the way from South America to create the leading rôle in his "La Rondine"

As beautiful as the famous foyer of the Paris Opéra is this terrace before the Monte Carlo Opera House. At this end is a monument to Berlioz

Most popular of composers is Signor Puccini and the première of "La Rondine" was the event of the Monte Carlo opera season

M. RAOUL GUNSBOURG, Director of the Monte Carlo Opera, has often been accused of working wonders, and even his enemies cannot deny the charge. But though he has really worked wonders, season after season, ever since he received his appointment from the Prince of Monaco, the wonders he has worked in 1917, are, in their way, the most wonderful of all. In the third year and in the most stringent crisis of the war, he organized a season of twenty performances that included thirteen operas, a première of the first order,—Puccini's, "La Rondine,"—and a revival,—Rameau's "Platée,"—so curious, interesting, and brilliant as to rank also as a creation. A second revival of equal interest was Verdi's "Hernani," which has not been presented for half a century, though some of its airs used to be heard in concert halls up to twenty-five or thirty years ago. "Platée" is one of the most extraordinary things in all opera—a combination of classic buffoonery and wonderful music. It is full of splendid stuff, from the point of view of melody and harmony, and it is a masterpiece of invention; in short, it is a landmark in operatic and musical history and a revelation of Rameau's genius.

WONDERS IN WAR-TIME OPERA

The programme of the season also included Puccini's "Tosca" and "La Bohème"; "Herodiade," with Renaud in his original part of the King; Saint-Saëns' "Henry VIII"; Rubinstein's "Démon" and M. Gunsbourg's operatic arrangement of Berlioz's "Damnation de Faust," in which Renaud resumed the part of Mephistophélès. For the third year of the war, it was a programme to marvel at. Nor did the wonders of the programme end with the list of the operas. The able director of the Monte Carlo Opera also presented two male actor-singers of the first order: Renaud, back from the trenches, and Battistini, one of the greatest of baritones, and, in some opinions, the most versatile of Italian singers. He discovered a new soprano of great ability and promise, Mlle. Heldy, and he enlisted such thoroughly established and thoroughly competent favourites as Mesdames de Hidalgo, Demougeot, Bailac, and Zeppilli. He found in the person of Schipa a new tenor of great promise, endowed with a true and beautiful tenor voice and with that rare gift of tenors, a handsome presence and histrionic ability. He also introduced such attractive and interesting quasi-débutantes as Mademoiselles Della Rizza and Ferrario.

In fact, youth was marked in the Monte Carlo Opera casts this season. The three principals in "La Bohême," with which the season started, had only fifty-nine years among them. Mlle. Heldy, who has a fine voice and method, was only twenty; the tenor, the Spaniard Inchausti, who also has a beautiful voice, was twenty-two; and Mlle. Zonghi, who made her début as Musette, was but seventeen. So, at least, we were officially told.

Youngest of all Salomes is Mlle. Heldy who made her début at Monte Carlo

The man behind the gun was M. Raoul Gunsbourg, Director of the Opera

THE OPENING NIGHT AT THE OPERA

There was a dense and distinguished crowd at this opening performance, and, despite the war, some unusually handsome costumes were worn. Princess Danilo of Montenegro, who was with Prince Danilo and Prince Peter, wore a long straight silhouette frock of black satin, hanging from the shoulders but gathered on top of each hip and fastened there with small buckles of brilliants, thus lifting the skirt slightly on each side. A very large black satin hat with high crown and wide brim accompanied this costume, and a large white chrysanthemum at the waist of the frock balanced a similar chrysanthemum on the hat. Princess Duleep Singh, accompanied by the Prince, wore a pale blue silk tricot gown and a long rope of pearls. The

(*Continued on page 70*)

SEE JAPAN FIRST

Japan, where Fuji-Yama towers, where the green pine-trees glow, where the cherry-flowers bloom

JUST like the hands of lovers, the hearts of western people and the Japanese's are becoming intimate day by day. Stop saying that Japan has a formidable ambition in the far east, —as to govern China, or to watch the Philippines. At any rates, she is not a cat nor a fox. Stopping my utmost effects to explain my country, I will select some lines which were written by an American writer. He started beginning first by saying, "To all the questions that ask my impression of Japan, I have no other words to say but 'Immense.'"

"Immense" were his immediate word,—yes, immense. I cannot find any bad meaning from the word "immense."

He narrates, "It is only the highest culture of Japan that taught the people to be strictly honest. And I was happy enough to meet with the excellent examples of such honesty."

He quoted many examples, but I will, here, cite an interesting one of those.

"I gave the man of the hand cart directions about my luggage; and then I looked for him, as I wanted to tip him, but he was not to be found anywhere. It seemed that he had gone while I was talking with the porter. It was a surprise to me, for on such an occasion an Englishman or American would never go before he received a tip from you."

Can you guess a man of the hand cart without a tipping?

THE KAISER'S "YELLOW PERIL"

Some times ago, Kaiser advocated "the yellow peril," which I was thinking to enter a protest against; fortunately, however, Kaiser's advocation was ceased like the snow of spring at this war, and he is suffering from his own "German peril." Our people, especially our women, have no yellow skin, but the white, smooth, and warm ones.

Our ladies have the tiny figures, decorated with rosy faces. Sometimes their black hair is made into curious chignons, an ancient style of hair gathering. They are gentle, meek, and obedient, and their hearts are wrapped up with kindness. They have no mustache under the lovely nose, like some noble ladies of Europe, and, of course, we can not find a suffragette among them. And at the same time, they do not write their love letters on the typewriter and make love through the telephone like Western girls. Japanese women are quite obedient to their husbands; I rather say she is like a sheep to a shepherd.

Editor's Note.—One fortunate morning, Vogue found in its mail a letter postmarked "Tokio." And this is what it said:

"Messrs. Vogue and Company, Respectful Gentlemen. Under the separated cover, I am sending you narrations of Japanese life, with which I hope you will make up a good page, and if you will pay me some money, I will be very glad. Very truly always yours, H. Yahagi."

When Vogue discovered the "separated cover" with its invaluable contents, its cup ran over. It would rather have gone out of print than have changed one word of the "narrations" into dictionary English. So it printed them, just as they came out of the East. And as to the sketches—well—there was just one person who could do those sketches. That was Kawashima, the noted Japanese artist, one of whose panels was shown last year at the exhibition of the New York Architectural League

Have you ever read some of our literatures? Select one from your library, if you have some collection, and you can easily understand what character our women have. Our girls work just like the men always, not only at the war time as your girls. I hope you will suppose what tenderness our women have. I know a young lady who is twenty-seven years old of age. She has a love romance. Her little finger of the left hand is shorter than the right; she cut it off from herself with a sharp knife, some times ago, to show her single heart to her lover, an Osakan merchant. In ancient Japan, cutting off the little finger was a promise to her lover to be his wife. She imitated it. Suppose a young lovely girl cut off her little finger with a sharp knife! She, however, was broken-hearted, as the Osakan merchant married an Osakan lady.

Where there is no five o'clock tea, there is no English life; where there is no ice cream soda, there is no American life,—just so, where there is no sweet shiruko, there is no Japanese woman's life. In Japan (at least in Tokio), you can get sweet shiruko anywhere and any time—at confectioneries, tea-houses, department stores, and shiruko-houses. As the moon has a shadow, so wherever our women go the sweet shiruko are after them. Japanese women are favourites of sweets, so the shiruko is made from out of beans and sugar.

THINGS TO SEE AND TO AMUSE

There are, too, many things to see and to amuse, in Japan. In Tokio are the Kabuki Theatre, old-fashioned one, but the first-class theatre in Japan. The Imperial Theatre is a new-styled foreign style theatre in Tokio. The boxes of Kabuki Theatre are for sitting but the Imperial's are for seating. Imperial has its own actors and actress, and trying to show their new methods of playing; on the contrariwise, Kabuki is trying to study our old-old plays. Our playgoers are comparing the both every time. Then there are the Geisha girls, a little dancers; they dance with a fan.

All the times there is pretty good scenery in Japan. Ikaho is a famous place for its spring of natural hotness. We can go there within five hours' ride of train and car from Tokio. The Sacred Bridge of Nikko is a very pretty bridge, lacquered red colour. People is not allowed to cross this august bridge, as it is thought as a sacred bridge. When the Imperial Family proceed to Nikko, this is only opened to cross at that times. There is seaside sceneries, also. South Izu is a sea-side view, and there is the oceanic atmosphere.

JOYS OF JAPAN

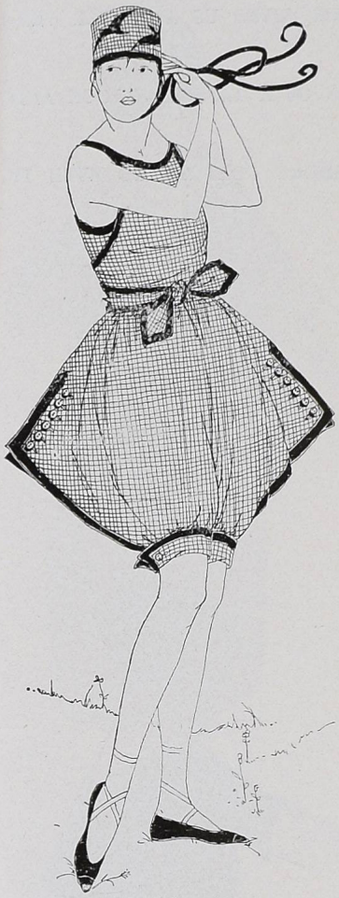
So come to Japan, where the beautiful Fuji-Yama towers, where the green pine-trees glow, where the lovely cherry-flowers bloom, where there is no chilly winter nor hot summer, where the kind and honest people live. Besides, there are so many pretty and tiny girls who will cordially welcome you.

Japanese women are quite obedient to their husbands; I rather say she is like a sheep to a shepherd

When I wanted to tip him, he was not to be found. Can you guess a man of the hand cart without a tipping?

Japanese women do not write their love letters on the typewriter and make love through the telephone like Western girls. I hope you will suppose what tenderness our women have

As the moon has a shadow so wherever our women go, the sweet shiruko out of beans and sugar, goes after them, for where there is no sweet shiruko, there is no Japanese woman's life



Who would have thought that the innocent little "tonneau" silhouette would come to this? It's of black and white taffeta, and the trousers button at the sides. The cap has a flock of black swallows

Capes of rubberized silk, like this of grey lined with red, were part of the seascape at Palm Beach. The suit — the whole truth about it appears at the right—is of black wool jersey, with a vest-like bodice of black and white checked jersey

Taffeta is distinctly in the swim as a bathing-suit material. This suit is of blue taffeta with blue-striped yellow ribbon and taffeta-covered buttons. It stops in time to show an admiring world the frills on its taffeta bloomers. The wrap and bandana are just squares of purple and yellow rubberized silk

It's nothing in the world but a great oval of purple wool jersey bordered with stitching of amber silk and lined with waterproofed amber taffeta, which is splashed with big purple spots outlined with green. Waterproofed ribbons tie on an amber rubber cap, topped with an impertinent ball of purple worsted. Of course, these all-enveloping capes are extremely picturesque and extremely smart and all that, but they certainly do interfere with the "See America First" movement

It shows one's easy familiarity with current events when one wears a green satin hat on which a grey battleship is embroidered, and carries a peacock blue parasol, on the embroidered border of which a playful little submarine chases an ocean liner. The green satin cape is bordered with peacock blue satin embroidered with green waves

DESIGNS BY D. M. TIGHE

IF THINGS LIKE THESE ARE PART OF THE SCENERY ALONG THE AMERICAN COAST, IT'S NO WONDER THAT THE U-BOATS COME OVER

AND NOW JENNY HAS COMMITTED HERSELF IN FAVOUR OF THE REINCARNATED WATTEAU PLEAT

PARIS GIVES US A SIMPLE VERSION OF A TAFFETA FROCK AND A SHORT COAT TO GO WITH IT

A white silk underdress, mysteriously veiled with white Georgette crêpe edged with ermine, would add allurement to any woman, and that line from shoulder to hem is smart if anything is. Another touch of chic is the line of tiny roses that suggests a waist-line

One of the Parisienne's accomplishments this spring is the wearing of these "half-and-half" frocks. The lower half is black taffeta; the blouse, blue Georgette crêpe with silver stitching and wristlets of taffeta

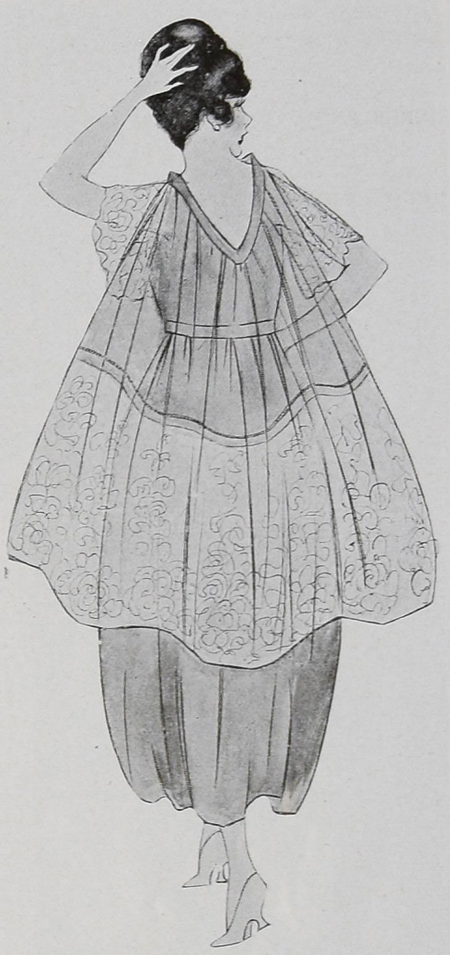
The black taffeta frock to the extreme left has a jacket, and here we have a "close-up" of frock and jacket together. The jacket, one of those bobbed-off affairs, has a periwinkle blue Georgette crêpe pocket which is odder than it sounds, because it extends below the jacket and ends with a fringe of tassels

Those who have heard it murmured that the Watteau pleat is with us in various stages of reincarnation, have but to look upon this gold-embroidered black satin frock to believe any strange tales of this old-new fashion

NÉGLIGÉES AND LINGERIE MADE BY ENOS FOR A NOTABLE TROUSSEAU SUGGEST RESTFUL MOMENTS IN THE MIDST OF A STRENUOUS LIFE

Bands of white swansdown make cosy trimming for a rose charmeuse dressing jacket. The tulle petticoat finds that blue ribbons and pink roses blend happily across its creamy billows

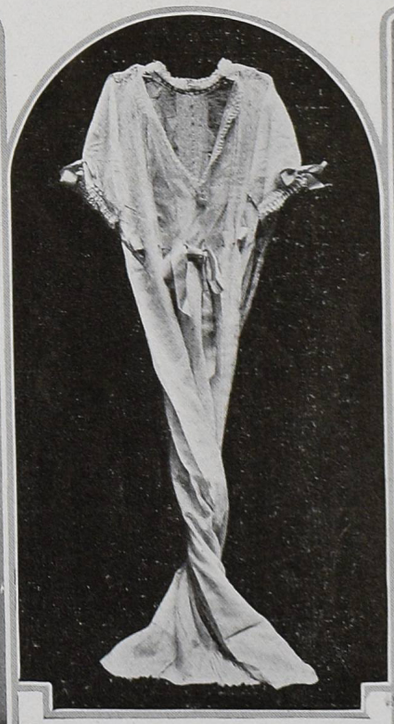
A rose charmeuse dressing jacket is a joyful early morning sight, especially when it is banded at neck and cuffs with grey and rose ostrich feathers



The war-worker forgets the weariness of her day directly she robes herself in an exquisite tea gown of rose chiffon over Liberty satin. The sleeves and the wide border are of fine gold lace

The gown that inspires restfulness is more welcome than ever this season, and here is a négligée which carries the mark of tranquility. It is of peach-coloured charmeuse, embroidered in the same shade

Interesting is the back view of this peach-coloured charmeuse gown, since it shows the original arrangement of the bodice. An open V-neck separates the graceful bodice from the rounded collar



Fine French muslin, infinitesimal tucks, and Valenciennes lace, were the making of this nightgown, and the motifs at the yoke are filet lace. Pink ribbons are inserted

This lovely decorative panel of conventional peacocks was designed by Helen Dimitrovna Polenov, who has done so much to revive the interest in ancient folk-lore. The peasants of Solomenka, Tambov, executed the embroidery from her design. They also grew their own flax, washed it and wove it, and dyed the threads and silks the charming shades of blue and maize colour which blend so harmoniously in the panel

This is the kind of garment that makes one long to possess a Russian ancestress. However, a tardy arrangement of one's genealogical tree being a little difficult, one must be content to go to the Grafton Galleries and look enviously upon it from afar. It is the eighteenth-century dress of a young Boyar, kindly lent by Mrs. Bennet

This wooden utensil is used as a grain scoop in its native land Russia. Here it is looked upon as a very charming example of peasant wood-carving, stained brown and decorated with a naïve pattern of flowers and leaves. It is lent by M. Bournasheff, Russian Consul at Hull

The little white bird on the top shelf is a pearl-white goose, perched on a rock of smoked crystal. Near by is an enamel box surmounted by a very finely carved elephant, while below is a haughty and high-stepping camel of gold, set with emeralds and rubies. The statuette of a woman and child is also of gold

These charming Fabergé ornaments are very rare and delightful to look at. They are made of Russian precious stones and enamel. The little delicate branches of orange blossom, red and white currants, convolvulus, and lilies seem to be standing in glasses of clear water, but they are really firmly fixed in pure crystal instead. The objets d'art in these cases were lent by Lady Sackville, most of them having been presents from the Russian royal family to her own

SOME OF THE RARE AND CHARMING OBJECTS COLLECTED TOGETHER FOR THE RUSSIAN EXHIBITION AT THE GRAFTON GALLERIES

© Kazanjian

Late in March Miss Felicity Clark, daughter of Mrs. W. Campbell Clark, was married to Mr. Richard Bache Duane, son of Mrs. James May Duane. The wedding, which took place in St. James's Church at Elberon, New Jersey, was followed by a reception at "The Oaks," Oakhurst, the country home of the bride's mother. The wedding took place earlier than was intended, for Mr. Duane, who is a member of Squadron A, was called into service. The bride's veil of exquisite lace was arranged with a Russian head-dress, and her bouquet, instead of following the usual example of bridal bouquets, was just a great armful of lilies-of-the-valley and white orchids. The matron of honour was the bride's sister, Mrs. W. Gill Wylie, who herself was a bride a year ago

(Right) Miss Eunice Clapp, daughter of Mrs. Edward Mortimer Ward, was married to Mr. Bradish Johnson Carroll, Jr., on the same day as that on which Miss Felicity Clark became Mrs. Richard Bache Duane. The wedding was originally set for June, but, like many other weddings in these critical days, it took place much earlier than had been planned, for Mr. Carroll is a member of the Seventh Regiment. The bride's white satin gown was trimmed with point lace, and from her shoulders fell a court train of cloth-of-silver. Her tulle veil was held in place by a coronet of wired duchess lace, and her bouquet was of lilies-of-the-valley and white orchids. Miss Dorothy Clapp, the bride's sister, was a maid of honour

ONE CHOSE A COUNTRY WEDDING, AND ONE ELECTED A TOWN WEDDING, BUT BOTH THESE NEW YORK BRIDES AGREED ON THE SAME DAY IN MARCH AS A WEDDING-DAY

© Curtis Bell

TO ASSURE THE SUCCESS OF THEIR RED CROSS GARDEN PARTY, ALL THE GOULD FAMILY VOLUNTEERED THEIR SERVICES

Miss Edith Gould directed a group of sub-débutantes who, dressed as Red Cross nurses, served much tea and sold sweets and flowers

Mrs. Anthony J. Drexel, Jr., and Mrs. George J. Gould, her mother, at the benefit held at "Georgian Court," the Gould country place

Mrs. Drexel's son and daughter followed in their mother's footsteps and gave their highly valuable services for the afternoon. Master Anthony sold Red Cross flags, and Miss Edith flowers. Her smart sweater, unfortunately, hides her Red Cross nurse's costume

Five photographs © International Film Service, Inc.

Mr. George J. Gould, Jr., was as enthusiastic about the entertainment as were the other members of the family. After tea the guests danced in the ballroom, to the music of the Seventh Regimental band

MR. AND MRS. GEORGE GOULD DEVOTED THEIR LAKEWOOD HOME TO A PARTY FOR THE BENEFIT OF THE RED CROSS

Mr. George J. Gould stole a moment from the pictures to confer with a canine friend. There were motion pictures of Mrs. Gould, and a moving picture play written and acted by little Miss Gloria Gould

THE NEW GAME OF PIRATE BRIDGE

The Continuation of The Fourth Article On The Game That is Supplanting Auction

By R. F. FOSTER

THE first lesson to learn in accepting is to postpone your own bid until you have accepted the suit you can stop. A hand was published in the N. Y. *Sun*, on February 4, in which a player holding four honours in clubs and eight hearts, with a small diamond, refused to accept a club bid, simply because he wanted to play the hand at hearts. He could have made a grand slam in clubs, and would have made it in hearts if he had first accepted the club. Failing that acceptance, no one would accept his hearts.

This is invariably the reason assigned for refusing to accept. The one who should accept wants to bid and play the hand at something else. That opportunity will come later. The first thing is to secure a mortgage on the confidence of your future acceptor by showing where some of your outside strength lies, because no one knows which player will want to use just that information. Here is a typical illustration of this mistaken idea of refusing to accept because the player had a better bid in his own hand:—

	♡ K J 8 6 ♣ 9 6 ◇ A 8 7 2 ♠ K Q 9	
♡ A Q 7 ♣ A 8 5 4 ◇ 10 3 ♠ A J 10 6	Y A B Z	♡ 4 3 2 ♣ 7 3 2 ◇ K Q J 6 5 ♠ 8 7
	♡ 10 9 5 ♣ K Q J 10 ◇ 9 4 ♠ 5 4 3 2	

Z dealt and bid a club, which A refused to accept simply because, as he says in his letter, "he wanted to play the hand at a spade or no-trump and did not care to waste it on a club." As no one else could accept, the club bid was void, and the impression was left on the minds of Y and B that Z had it solid, although he did not know it. A passed, waiting.

Y passed and B bid a diamond, which Y accepted. Then A went to no-trump, not caring which of the diamond hands accepted him. As the cards lie, he would have gone game with either. With B, by passing the first club lead, to exhaust Y. With Y for a partner, ten tricks are in plain sight.

But when A bid no-trump Y would not accept, because it would be B's lead, and he would surely lead a club, and Z would run down the whole suit. B would not accept for the same reason, as Y would lead a club to Z's apparently solid suit. Z himself dare not accept, because all the diamonds were between Y and B, and they had the lead. Had Z taken a chance on it, he would have been set.

The hand was therefore played at diamonds and Y-B scored four odd and four honours, so that A had to pay twice 64, or 128. Had he accepted the clubs, showing the stopper, and bid the no-trumper later, he would have won four odd and 40 aces, with a game, or twice 130. Passing up the club bid cost him exactly 388 points.

ACCEPTING TWICE

The first principle of accepting is to show a stopper in a suit when only one trick is bid, even if you have nothing above a nine outside. The rule for accepting a second time is precisely the same as for assisting a partner at auction, when he is overcalled in that game, and it is your turn to speak before it gets round to him again.

When an auction player who is overcalled rebids his hand without waiting for his partner, he should have a hand that would count at least 12 by the Whitehead rule. If the partner has to speak first, he should not assist unless he has at least two points better than average, as 7 of his points are already included in his partner's original bid. That is, his hand should count 9 or more.

In pirate, the player who rebids his suit without waiting for his acceptor, shows that he has at least one sure trick more than his original bid indicated.

The acceptor who assists, without waiting for the original bidder whom he has accepted, shows that he has at least one sure trick more than was shown by his acceptance. To illustrate, take this hand, which shows both the rebid on the original hand and the denial of anything but an acceptance:—

	♡ J 5 ♣ K Q J 3 2 ◇ 10 8 5 4 ♠ A 8	
♡ A 7 6 4 ♣ 10 6 ◇ 9 7 2 ♠ J 10 5 2	Y A B Z	♡ 9 3 ♣ A 9 7 4 ◇ K Q 3 ♠ Q 9 6 4
	♡ K Q 10 8 2 ♣ 8 5 ◇ A J 6 ♠ K 7 3	

Z dealt and bid a heart, which A accepted, having a stopper in that suit. Y bids two clubs and B accepted, on precisely the same stopper in clubs that A had in the hearts. As Z's hand counts up to 12, he rebids the hearts, but A refuses to accept a second time, because he has nothing but the stopper shown by his first acceptance. The heart bid is therefore void, as neither Y or B want it, as far as they can see up to this point. Z begins to think he is left at the post. It is now Y's turn to bid. A passing.

He infers that if A has no outside tricks, and the ace of clubs is marked with B by his acceptance, Z must have something good in diamonds or spades to rebid the hand. As Y does not care in which suit these tricks of Z's may be, he goes no-trump.

B dare not accept, because Z and A have all the hearts, but Z accepts, and the combination wins the game. The hand is an interesting one to play, owing to the need for careful management in the matter of re-entry cards, and the selection of the suit to go for, hearts or clubs.

It often happens that the original declarer cannot rebid his hand, in which case two things may happen. Some better hand may pick him or his acceptor to help out a better contract; or, the one who has just accepted may turn round and assist, when he is not given the opportunity to accept a second time. Take this case:—

	♡ A K 10 6 3 ♣ 9 6 2 ◇ 10 5 3 ♠ 10 5	
♡ 4 ♣ A 10 7 5 ◇ A J 6 4 ♠ Q J 7 2	Y A B Z	♡ Q J 5 2 ♣ K Q J ◇ K 9 8 2 ♠ 9 3
	♡ 9 8 7 ♣ 8 4 3 ◇ Q 7 ♠ A K 8 6 4	

Z dealt and bid a spade, which A accepted, Y bid two hearts, accepted by B, and Z passed, as he had nothing but the spade bid, no outside tricks. A has a hand that counts up to 12, so he assisted, bidding two spades, which Z accepted. It is now Y's bid and he passes, but Z assists the hearts, bidding three on his outside tricks. His hand counts 11. Y accepts. A goes to three spades, because he can ruff hearts.

This ends it, as each player has bid the limit of his holding, and when Z accepts the three-spade bid neither Y nor B will go any farther. The Y and B hands are good for three odd at hearts, but no more. They could have held A and Z down to three spades by an early club lead, but two rounds of hearts allowed A to get in a ruff and go game.

The management of the diamond suit is instructive. After ruffing the heart, A lead a small trump and Z won the trick with the king, giving A another ruff in hearts. Now a small diamond to the guarded queen forced B to put up the king and lead a club. A won the club, lead another small diamond to Z's queen, a small trump from Z put A in with the queen of spades, and on the two top diamonds Z shed two losing clubs.

SHOWING THE SUPPORT

It sometimes happens that a player who has accepted once, and who could accept again, but is not strong enough to assist, may encourage the bidder by showing his supporting suit, if he has one. This allows the bidder to go on if he is strong enough, but if he is not, it opens the way for an acceptance or a bid from some other player who can use the two suits shown to advantage.

In this connexion it must be remembered that a player cannot lose anything by the shift to the supporting suit at pirate. At auction, such a bid would be folly, not only on account of the danger of being left to play it, but because it discloses the situation to the opponents. At pirate, if the supporting suit-bid is not accepted, nothing has been lost by making it. If it is accepted, the acceptor has the necessary material to make it good.

The bid is sometimes useful in other ways. In the hand just given, for instance, had B bid the clubs instead of assisting the hearts, after Y had refused to bid the hearts the second time, the only player who could have accepted would have refused, as he wants to play spades, but the bid would have saved the game, as Y would have led a club instead of a heart.

Here is a good example of showing a supporting suit instead of assisting the suit first bid, when the hand is not strong enough to assist. It is also an illustration of the many situations in which the players know when the limit of possibilities has been reached, which is something one never knows at auction, although one may guess pretty close to it:—

	♡ 8 6 4 ♣ Q 10 7 5 3 ◇ 9 8 ♠ A 7 3	
♡ 9 3 ♣ A K 8 ◇ Q 7 4 ♠ K J 10 6 2	Y A B Z	♡ K 10 5 ♣ 9 4 2 ◇ A J 10 3 ♠ 9 8 4
	♡ A Q J 7 2 ♣ J 6 ◇ K 6 5 2 ♠ Q 5	

Z dealt and bid a heart, which B accepted. A bid a spade, accepted by Y. Now B does not know whether Z is strong enough to rebid his hand or not, but B is not strong enough to assist his hand being worth just 8, when he should have 9 or 10. To show what he has, aside from the stopper in hearts, B bids two diamonds. Z accepts, to show that he has the diamond trick, but declines to bid more hearts. (Note: an acceptor cannot bid unless overcalled.)

Photograph by Dudley Hoyt

AMERICA'S FIRST WAR BRIDE

Mrs. Cooper Bryce, so popular in Long Island Society as Miss Angelica Schuyler Brown, was hurriedly married to Mr. Peter Cooper Bryce owing to President Wilson's declaration that a state of war existed between America and Germany. The bridegroom is the son of the late General Lloyd S. Bryce, is a member of Squadron A, and is therefore liable to be called upon for immediate service

The INCOMPATIBILITY *of* ART *and* ORGANIZATION

How, When Our Burglars Have Learnt to be Art Critics, and Our Artists Have Ceased to be Burglars, Art Will Regain Her Lost Vitality

THE question whether genius is the creator or the creation of its age, like the question of the priority of the chicken or the egg, will always be a matter of speculation. Each movement of thought and motive of art is inseparably linked with its predecessors, either by the direct flattery of imitation or by the more sincere homage of revolt; yet every new inspiration moulds afresh the lines of future development. The grotesquerie of Beardsley and the conceits of the Shavian school are the inevitable result of the complacent materialization of the Victorian era; but Beardsley was unconsciously modelling the fashion plates of posterity, and Bernard Shaw is working miracles in the rectories of the next generation.

BUT there are certain periods when new creative impulses seem to shoot as richly and spontaneously as the flowers in the springtime; the movement develops, becomes more intricate and variegated, then dies away. And it is a curious fact that these periods synchronized with stages of social development in small communities. There is scarcely a single branch of art that may not be traced back to the genius of the ancient Greeks, or to its revival in the Renaissance. In both cases the creative artists were citizens of little self-contained States whose history would, but for them, have long ago been forgotten.

WAS this a mere accident? Or is there some direct connexion between Art and Social Organization? Have we, in building up modern civilization, cut the roots and extinguished the growth of Art?

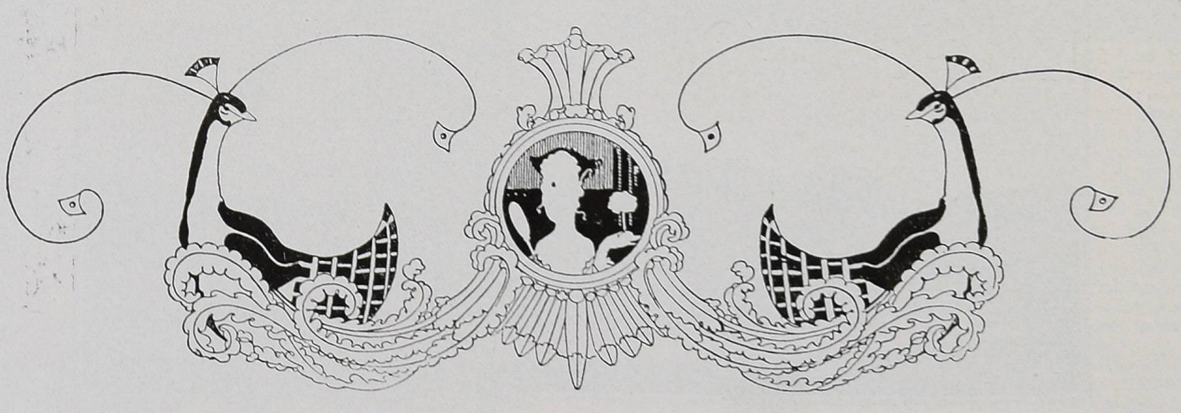
THE little States could not, at first sight, be said to offer any such encouragement to artistic creation as the wider national life of modern society gives. Their material wants were comparatively few, but, even so, they could only with difficulty be satisfied. In the "Memoirs of Cellini" probably the first thing that strikes the average reader is the absence of any police force. In such an age when social amenities might at any moment be interrupted by physical violence, it may seem strange that time or energy could be devoted to the cultivation of the arts.

BUT these States were unrivalled schools of character. Each man had to play his part as a member of the community in all its varied interests and activities; he was soldier and surgeon, employer and workman, artist and critic as occasion required. There was little scope for sheltering behind a reflected glory; each man lived in the open, and his value or worthlessness was known to his neighbours.

THIS gave a combined breadth and intensity to the development of his personal powers, which is not encouraged by the mechanical organization of modern life. Our material prosperity depends on the sub-division of the world's work among experts; our moral progress —such as it is—tends to the cultivation of uniformity of character.

AMATEURS and atheists are alike out of date; the State is a business, and the less we disturb it by peculiarities of temperament, the better for all concerned. Art, being the expression of life, cannot escape these tendencies, and her broad and stately stream breaks up into two divergent channels. On the one hand, Creative Art, impatient of popular faiths and prejudices, fritters away its powers in extravagance and morbidity to excite the jaded palate of an over-cultured minority; while Commercial Art, alas, too often contents herself with the commonplaces which satisfy the least critical clientele.

CAN any power cancel this artificial divorce between Art and Life? We cannot recover the vision of childhood by ignoring perspective; and we would not resuscitate Art by reverting to barbarism. Nor can the State assist; its bloodless patronage would merely perpetuate the stagnation of public taste. The State was a goddess to the Greeks, and they reserved for her the glories of their architecture; to-day the building of the Parthenon would be left to a millionaire, and the State would only interfere to test the drains. No; the only hope is to educate our rulers, as Disraeli said, to the proper appreciation of values. Only when our burglars have learnt to be art critics, and our artists have ceased to be burglars, will Art regain her lost vitality. For then the burglars would feel it their duty to destroy the products of the past, and the artists to create a better future.



THE ROYAL ACADEM

The Royal Academy—Has It Ceased to Stand for the Education of Taste, and the Preservation of Sound Tradition?

CERTAIN pictures in the Royal Academy glint from surrounding dullness like jewels upon a dowdy dress. The pen flies to refer to them that it may escape the task of describing fashions of last-century art. True, there are a certain number of people who are charmed by mediocre art, and who pay their shilling willingly to the Royal Academy to see it, but that cannot help us deploring that the Royal Academy should be so dead to its responsibilities that it will make no apparent effort to raise public taste. This institution enjoys the most expensive site in all London; it is loaded with privileges on the ground that it is an educative influence. But its conscience is enervated. Its efforts to improve the taste of people amount to nothing, while it grasps their shillings with the eagerness of an outside porter. There are maudlin pictures in this exhibition which I have not yet heard defended by a single member or associate of the institution, and it is impossible to believe that they are hung as anything but a bait for shillings from people whose bad taste members and associates themselves despise. The terrible hour in which we draw our breath does not seem to have modified one scrap the cynicism that dictates such a policy in the Academy. But that institution is too presumptuous if it thinks it will keep its privileges for ever on this abuse of public confidence. The public misses here what is apparent in all the great independent exhibitions held in the neighbourhood, response to the tension of the times. That does not take the shape of an orgy of battlepieces, but of emotional intensity—the sign of grace that is not shown upon these walls.

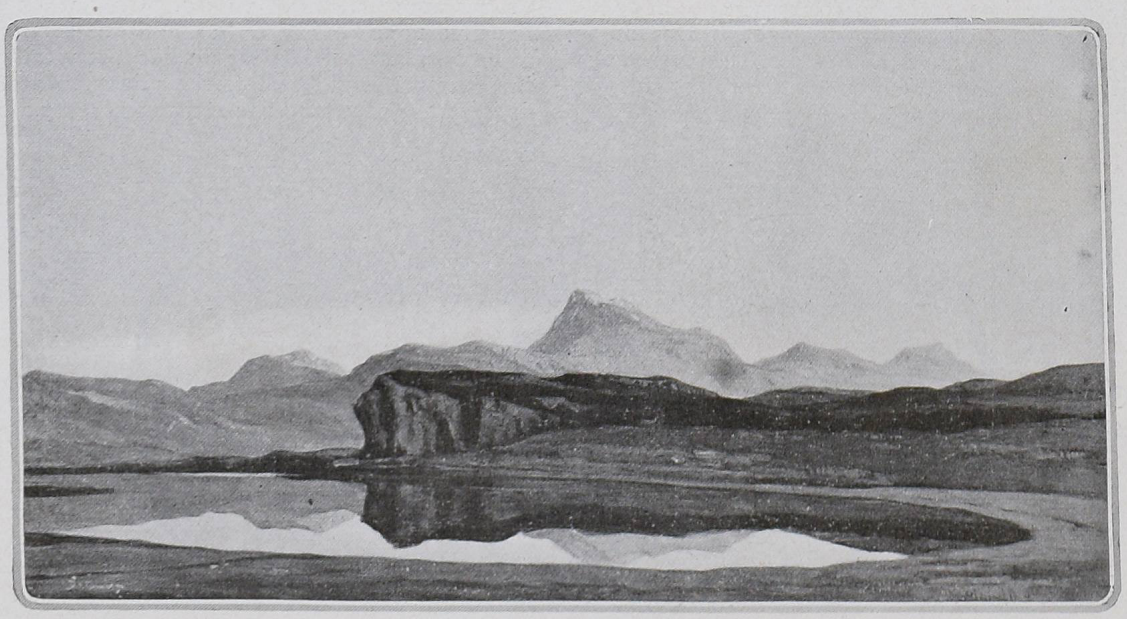
But let me turn to the few pictures that are not reached by the above remarks. Separated from the dull surroundings they would make a great show in themselves.

MR. ORPEN'S DOMINATING INFLUENCE

Every visitor must be aware of the dominating influence of the Orpen portraits. It is obvious that the artist has the first gift of a great portrait painter—an absorbing interest in character. In painting a face he allows nothing to detract from the plain tale of human experience as it is written there. But in the art of the "background" his instinct is not sure. The faithful draft of character is endangered in every one of his canvases by the machinery of his composition. One can almost imagine limelight men "off the stage," sometimes allowing the effects they are in charge of to get out of hand; the sitter receiving in the eyes a blinding flash that was aimed beyond her. An enduring masterpiece of portraiture must be one of the serenest things in the world; within the frame thought must come to rest. Only thus can we live with a portrait. And if a portrait cannot be lived with, what can be done with it?

With a vision less penetrating and with execution less exact than Mr. Orpen's, we find Mr. Glyn Philpot in his trait of "The Marquess of Salisbury curing a repose of style that is impre Thought and execution should alwa here, seem one process. Painting s appear to be instinctive; for we know the greatest characteristic that a p can have is not to be brought into striving. That characteristic is Be

(Above) Miss Taylor, by George Henry, A.R.A.



THE SENSE OF BEAUTY

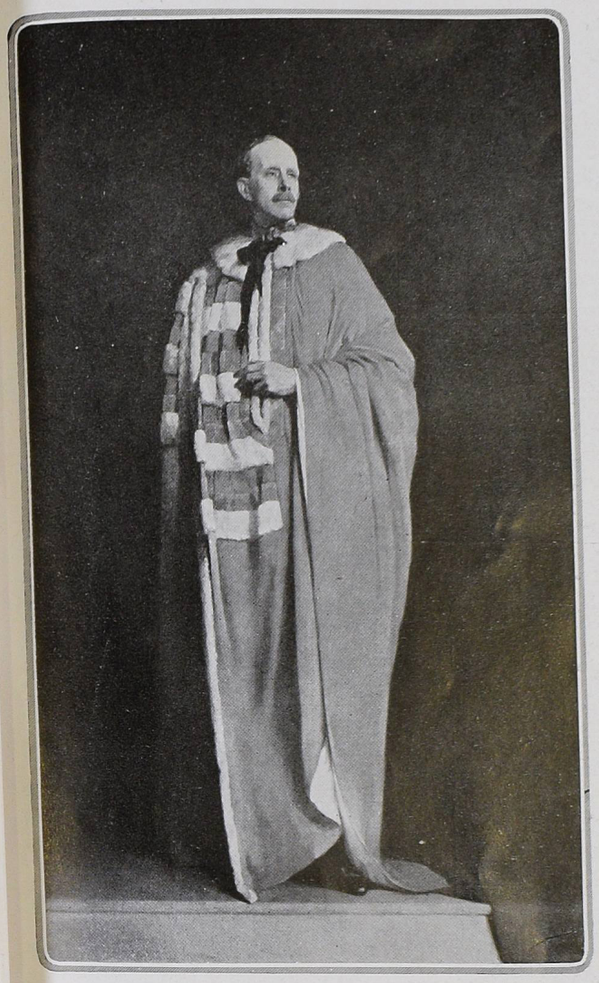
If an artist has the sen beauty it will be fully as di for him to suppress every sign possession of it in his picture will be for him to reveal it. is a sense that can be trained that, precisely, was once the bu of academies. It is to train sense not only in the art stude in the public that the Royal Ac was endowed. In art Beaut only fall to the pursuer wh recognize it among the many that pass him in the chase. work of art it has the power to as if it were Nature, but if yo to seek it in Nature, in that you would not find it witho assistance of the work of art.

Works with beauty in th not easily dated and placed, f quality is the eternal and u one in local incident. "The In Tide," by Charles Shanno beauty. Thus the figures bat not remind us of a bathing res could we say what fashion the return to if they were ever dress again. We could but would be the fashion in which Mr. George Henry's pain "Miss Taylor," for this figu own grace, seems to have the of all periods in which "T was perceived as beauty. T might well have a sister pa Romney. She testifies to a ch seems of his century, and pr we have it with us even to-

LANDSCAPES

A painter can only port he sees. He may see Natur beauty. In that case I landscape should be burnt. Royal Academy does not It believes, apparently, tha a public for pictures that a of beauty. In this it is taken; it is mistaken in that it is its business to them. But on the whole Academy seems to have standard for landscape figure pai in touring the trave tained b casional f landscape there has response One of the scapes in bition is happens, smallest. Mr. Cha "Water's bertsbrid true tha ture is no posed, th in it ar combined a work with feel topograp is quite ately re does n

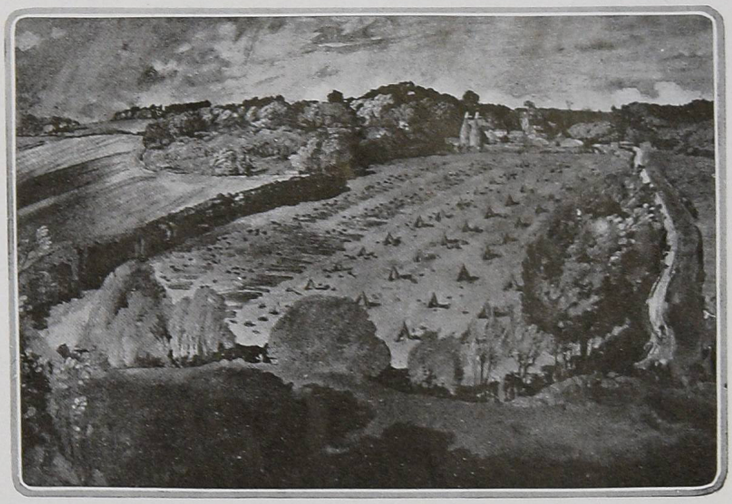
(Left) T Lorne, Camero



The Marquess of Salisbury, K.G., G.C.V.O., by Glyn Philpot, A.R.A.

Lady Bonham Carter, by William Orpen, A.R.A.

The Incoming Tide, by Charles Shannon, A.R.A.



Water's Farm, Robertsbridge, by Charles Sims, R.A.

the aspect of a dull catalogue of facts. It is perhaps only the scattered effect of the lighting that destroys the unity of the picture and mitigates its power over the imagination.

A landscape that is very attractive is Miss Hilda Fearon's "Afternoon Sunshine." It exhibits rare vitality, yet it does not altogether escape the charge of being photographic, not in the sense that is laboured, but that it seems to confine its effort to expressing purely visual sensation. In the greatest landscapes of the world there is always more than a record of the appeal of Nature to the eye, the artist's hand has been guided by intimations received from the whisper of leaves and the plaint of streams that are not in the picture. It is this feeling that lifts the canvases of Mr. D. Y. Cameron into a category by themselves. For all their naturalism they return to the genius of the "Classical" landscape, giving us what Nature has meant, to the artist, rather than what she is. It is only love of Nature that can refine the craft of an artist; rivalry between mere quality of paint and the truth in Nature to be represented is only to be observed in the work of the artist of insufficient feeling; the exquisite quality of paint in a Whistler sea-piece, for instance, was the expression of a love-vision of the sea. X.

H. N. King

Travellers all the world over admit the joys and fascination of an old English garden. This trellis tea-house in the garden of Mrs. Hwfa Williams at Kingston glows in vivacious blues and Chinese red; the same brilliant colours appear in the furniture

John Wallace Gillies

Half the delight of the tea-house is in the vista which it commands. Sheltered beneath this quaint thatched roof among the cedars, one looks down across the pool and sunken garden of the Davison estate at Peacock Point, Locust Valley, Long Island

THE OPEN SEASON FOR TEA SUMMONS ATTENTION TO THE GARDEN TEA-HOUSE AND ITS SETTING

Johnston and Hewitt

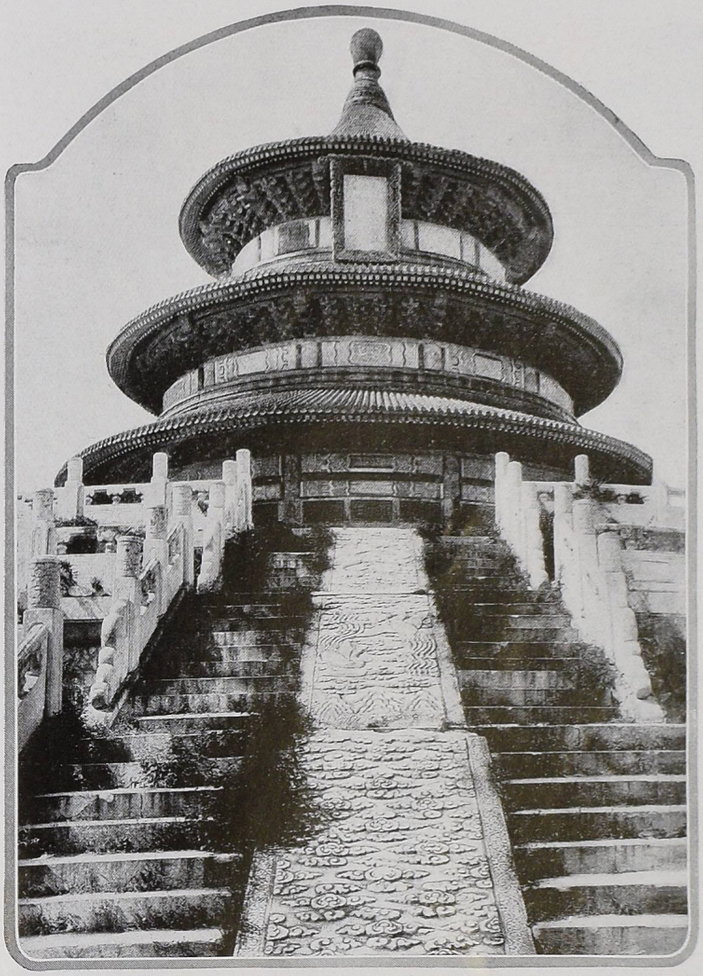
(Right) Sometimes the whole secret of a tea-house is the clever placing of it. This affair of rough tree trunks and brown lattice and honeysuckle seems to have sprung from the earth on the estate of Mr. L. E. Woodhouse at Easthampton, U.S.A.

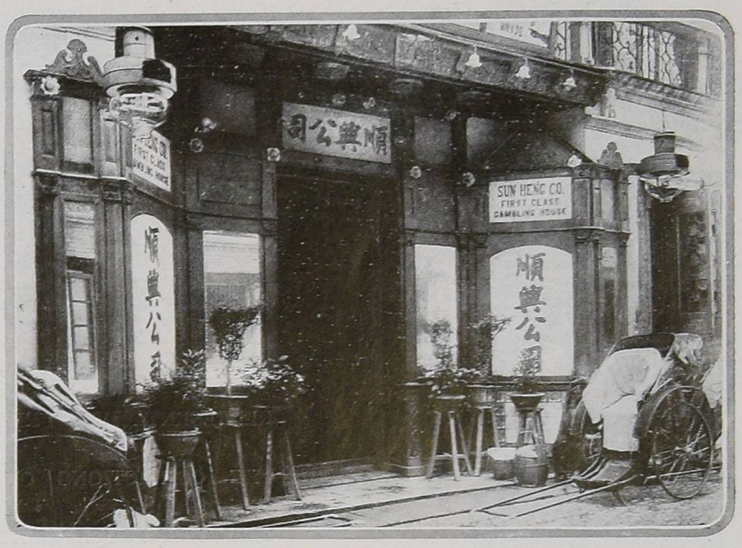
THOUGH A NATIVE OF JAPAN, THE TEA-HOUSE IS A NATURALIZED CITIZEN OF EVERY LAND

(Below) From Kyoto come suggestions which no builder of tea-houses can afford to neglect. The modernist love of colour may find expression in the tiled roofs, and endless possibilities are suggested by the details of the miniature garden

© by Newman and by Brown and Dawson

CHINA, AT PEACE WITH THE WORLD, OPENS HER HOSPITABLE DOORS, BUT THE PATRIOT MAY NOT VISIT HIS BELOVED EAST

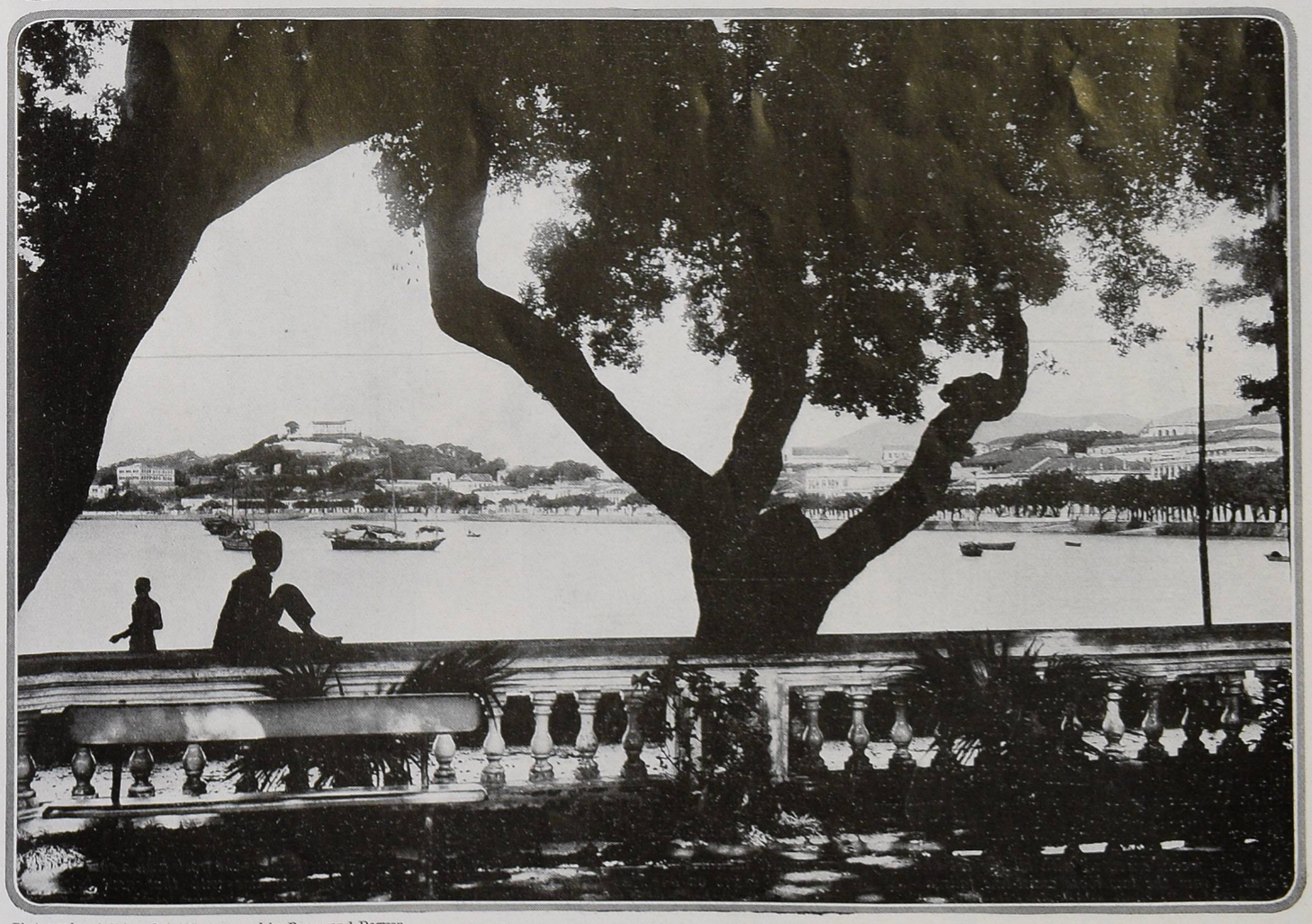




This gambling-house in Macao has obviously an eye to the foreign residents. Fan-tan is the great gambling game of China. The bettors stand on a balcony; the counter sits below and counts with a small ivory rod

(Left) Most imposing of all the Confucian temples is the carved marble Temple of Heaven in Pekin. Its triple roofs rise two hundred feet and are covered with glazed tiles of a wonderful purple blue. When the "Sons of Heaven" ruled China, this temple was regarded as the centre of the universe

(Below) Near Hongkong is the Portuguese concession, Macao, noted for the beauty of its harbour. It has a clear title to its sobriquet of the "Monte Carlo of the Far East," and is the centre of an opium industry from which the Portuguese Government derives a revenue of £300,000



Photographs of China © by Newman and by Brown and Dawson

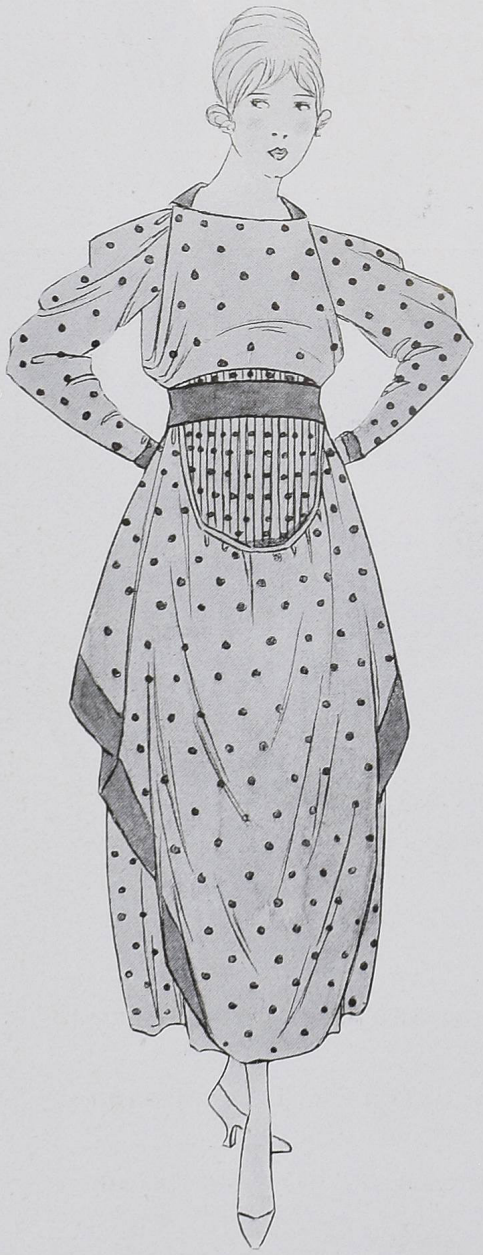
(Left) The combined black and white satin favoured by the Englishwoman in her evening gowns is favoured by Redfern for a daytime frock, punctuated with gold embroidery

Like other recent hats, this Bordeaux straw hat from Jeanne Duc wears its trimming (of wool) under the brim instead of on top of it. The brim, for blue eyes' sake, is faced and banded with dull blue raffia

(Right) Chanel adheres tenaciously to the wide-at-the-hips effect for which from the first she has stood sponsor, setting it forth here in well-cut grey green jersey

REPRESENTATIVE FRENCH MODELS EXPRESS THE CONVICTIONS OF THEIR DESIGNERS IN TERMS OF FROCKS, SUITS, AND EVENING ATTIRE

It is a gold frock, executed with all the art of Maupas. From the low loose waist-line falls a lace-trimmed tulle tunic which does its best to reveal the brocaded underskirt



Buzenet indicates an apron, even if it is only a pleated insert on a garnet foulard frock. The frock has darker garnet spots, strange sleeves, and a scanty edging of garnet serge

Premet induces the frock with a coat to combine beige gabardine with that new beige jersey which simulates covert cloth. The revers of toile de Jouy are figured in colour

Only French frocks are embroidered in such an arresting pattern. Rose are the threads on this grey serge. A rose voile de soie underblouse contrasts with the grey; on it occur two waistlines

For that awkward interval that occurs between seasons, when winter furs go and summer delays in coming, appears the comforting muffler coat of beige tussore with a blue and white striped woollen scarf

From the Paris point of view, grey and black is a most desirable colour combination. After a collar of black satin the French designer added to grey gabardine cuffs which are patches of black satin

A number of pleats appear at the side of this beige crêpe de Chine apron and blouse, and this is a new place for pleats to be; the split apron tunic is hardly to be distinguished from a long version of its smart relative, the chemise blouse. The black satin sleeves button on; the small collar is organdie

INTO THE PREMET FROCKS CREEPS A FAINT INDICATION OF THE WATTEAU LINE; SOME WAIST-LINES COME IN TWOS; OTHERS FOLLOW THE HIGH-IN-FRONT, LOW-IN-BACK LINE

Belts and bulges appear and disappear, but no belt has heretofore set its course straight into the bulge like this. It is whispered that this new side line with which the couturiers are playing is destined to bring a Watteau revival. This beige gabardine frock has cuffs and tiny vest of white organdie

ALTHOUGH THESE AFTERNOON FROCKS DESIGNED BY BEER DO AN OCCASIONAL NAIVE THING IN THE WAY OF TRIMMING, THEY HAVE ABOUT THEM AN UNDENIABLE DIGNITY AND CLASSIC SWEEP

Even the very wise Parisienne is surprised by an occasional unsuspected happening of this sort. It is named "Mandarin," this gold-embroidered black satin coat. The wide-hipped silhouette is, of course, instantly evident, but please note the collar and sleeves

When a Paris frock starts out as demurely as does this one of black satin, something must happen almost immediately to relieve the situation. The happening in this case is bright red embroidery followed by red tassels. The collar and cuffs are white linon, embroidered

Recently the Parisienne has acquired a little habit of going about with her skirts permanently tucked in and ready for any spring shower. Here the frock is of maroon etamine, trimmed with yellow and white embroidery, yellow silk tassels, and white revers of tulle

Judging from this page, it would seem that Beer was seized with a desire to express himself in tassels—completely and thoroughly. This black satin frock, with its blue and orange and metal thread embroidery, has large swinging tassels of silver and blue

GEORGETTE THINKS IN DIRECT AND STRAIGHT LINES

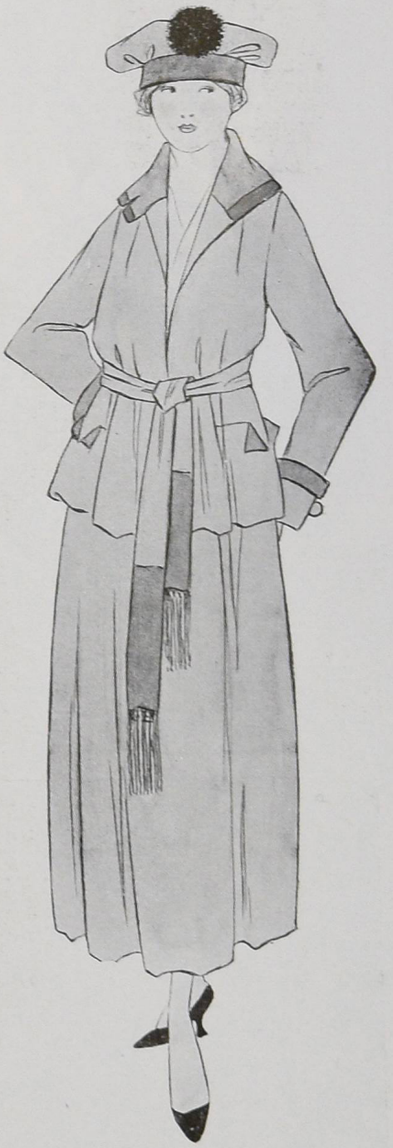
When this Georgette frock is in repose, one would say that the skirt was of blue batiste; a movement from the smart French person who animates it, and one sees that it is merely a case of strips of blue batiste on a rose crêpe frock. The bodice above it is the same combination

THE HOUSE OF MARTIAL ET ARMAND THINKS IN COLOUR

Whatever one's ideas of rapid transit are, they must capitulate before this skirt; one puts it on and does one's best. Could Georgette have been thinking of a Zouave uniform when she made this unusual frock of grey and darker grey striped silk, trimmed with black satin?

It began merrily with foulard in soft yellow, blue flowered; then this Martial et Armand frock had a Turkish whim at the hem, a chilly blue satin and mousseline cape, and a useless lace ruff

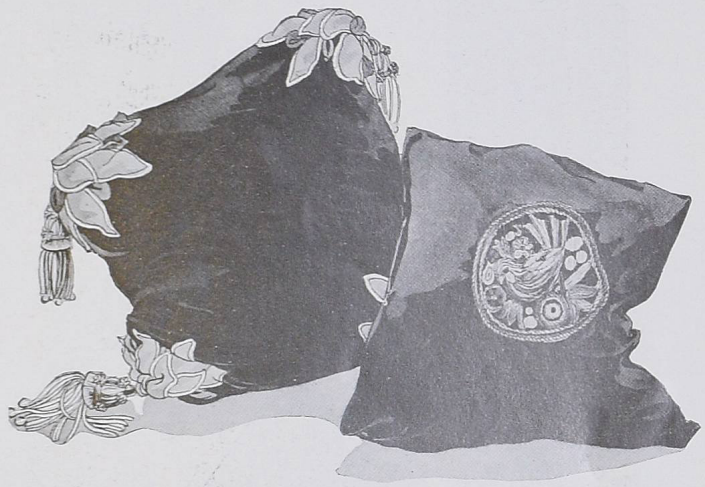
This is a very recent occurrence in the house of Georgette; a frock of blue satin combined with blue mousseline printed in large blue and white squares, had the popular one-sided effect in its belt



There are few wearers of suits who, if Martial et Armand gave them a chance like this suit of dark red jersey trimmed with darker red foulard, would not go "over on the jersey side"

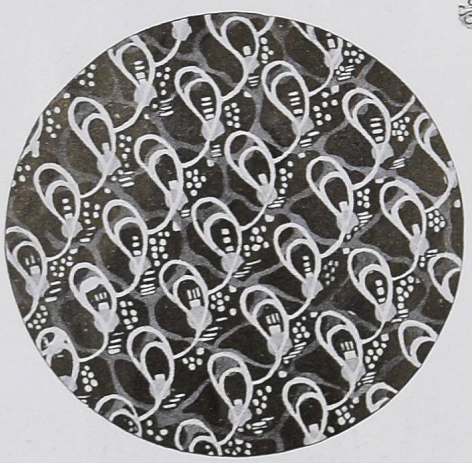
The joy of tea would surely be enhanced by the appearance of a tea service made in Chinese yellow with a border of dark blue. A rose and turquoise blue design figures in the centre of each piece

Many of the lovely colours inserted on the creamy ground of this dinner service have been collected from old-fashioned chintz. This dinner service is particularly appropriate for a country house



(Below) Brilliant yellow lines, with an impressionist pattern of green vine-leaves and a modern interpretation of purple grapes, make most decorative curtains or furniture coverings for a north room. This linen should be used with painted furniture, as the proximity of brown wood is not desirable

(Below) The new energetic spirit is making itself extensively felt in house decoration. Furnishing fabrics should now be of clear colour and simple decisive design. A rich blue is the background for this fresh primitive pattern of dark grey and white accentuated with rose colour

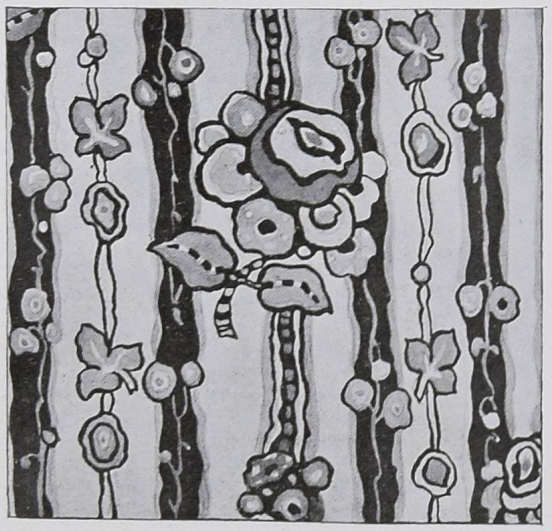


One of these black linen cushions is edged with brightly coloured motifs and corded with tassels. The other has a wool-worked centre, in which a multi-coloured bird sits in a bower of flowers

This bold design of yellowy cream on nattier blue is equally charming used with oak or mahogany. Though a modern pattern, it harmonizes admirably with period English furniture

A cretonne, strikingly modern in treatment and colour, has a fawn background, and is striped alternately with black and blue and purple and green ladders. Its decorative value is enhanced by clusters of mauve, crimson, and orange flowers

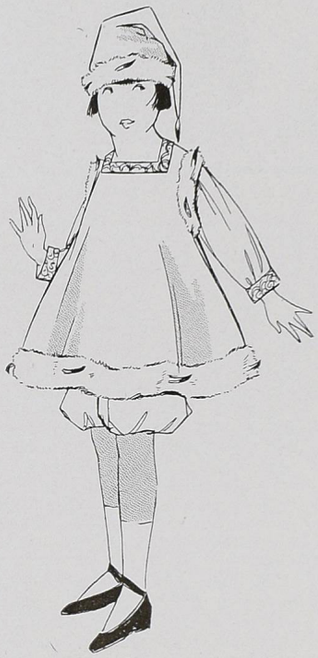
An old-fashioned note may be introduced by cretonne hangings in imitation of an old French linen. A basket of red and blue-grey flowers inserted in a straw shaded panel alternates with blue-grey roses growing on a brown background



WITH STRIKING MODERN MATERIALS WARING ANTICIPATES THE REFURBISHING OF THE COUNTRY HOME

WORLDLY GOODS WITH WHICH TO ENDOW OUR SONS AND DAUGHTERS

In order to show your sympathy with your Allies you walk abroad in a Russian suit of white bengaline silk, trimmed with ermine bands, and a cap whose drooping tassel would win the admiration of any Russian peasant



(Centre above) If you are a really enthusiastic pro-Russian, you merely remove your tunic on your arrival home and disclose another designed on similar lines. The yoke is worked in white silk, and embroidery ornaments the scalloped edge

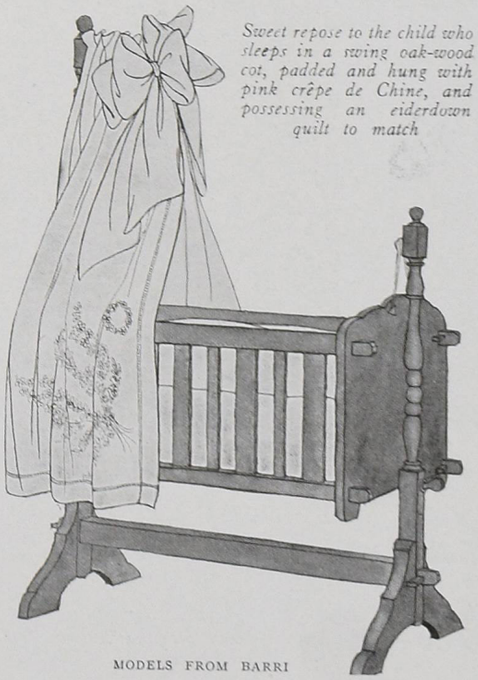
The infant who spends his earliest hours in this day-garment of fine French muslin will find life an enchanting affair; the yoke is threaded with pale blue ribbon, embroidered in white, and inset with Valenciennes lace

CLOTHES TO DELIGHT THE SMALL WEARER AND HIS MOTHER

When one has reached that age when the regions of the nursery floor are full of undiscovered adventure, the most desirable "travelling" costume is a crawling suit of pale blue linen, dotted with white French knots

(Left) The elephant who kindly gave his tusks for the making of some baby's powder-puff pot also stamped his likeness around it. Why a mouse should rest on the lid is a problem for the infant mind. White ribbons tie the puff

The finest French muslin was employed in the making of this robe, and the finest stitches worked into the white embroidery at yoke and hem. The insertions are Valenciennes lace, and satin ribbons hang from one pink rosette



Sweet repose to the child who sleeps in a swing oak-wood cot, padded and hung with pink crêpe de Chine, and possessing an eiderdown quilt to match

MODELS FROM BARRI

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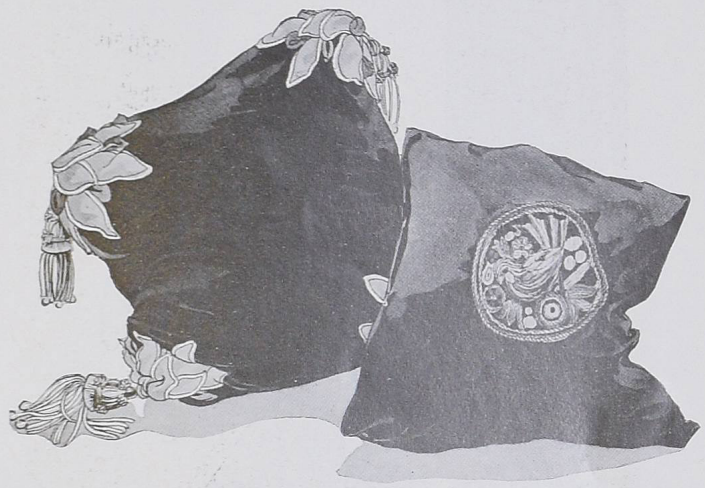

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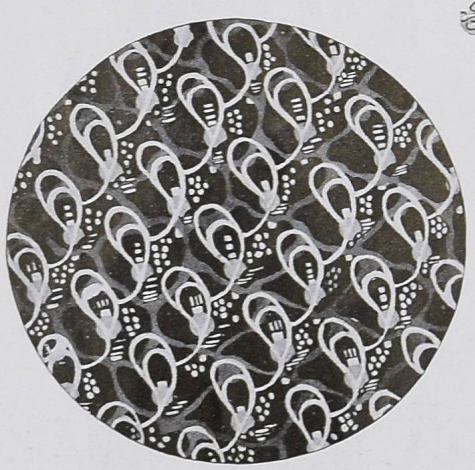

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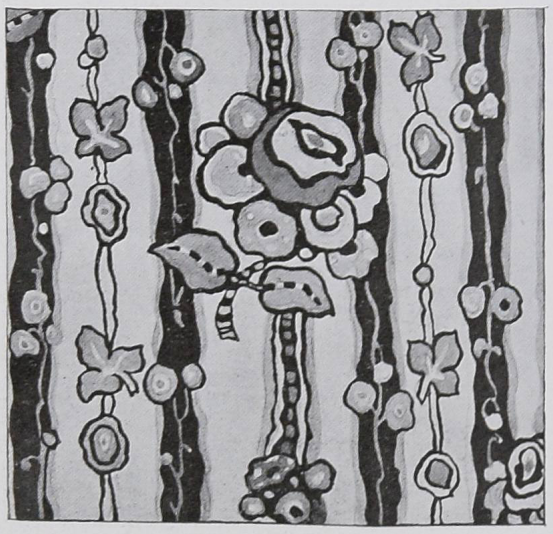

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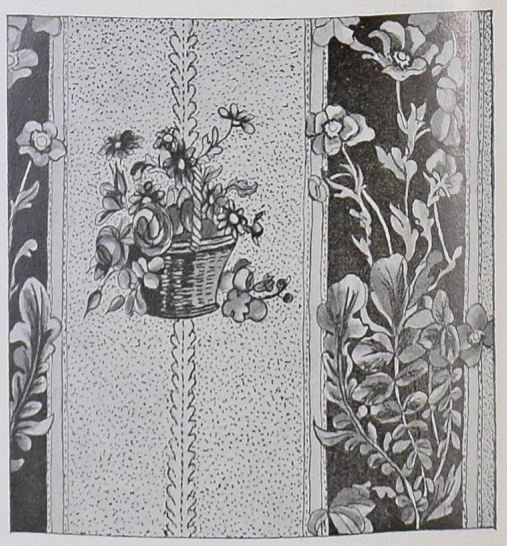

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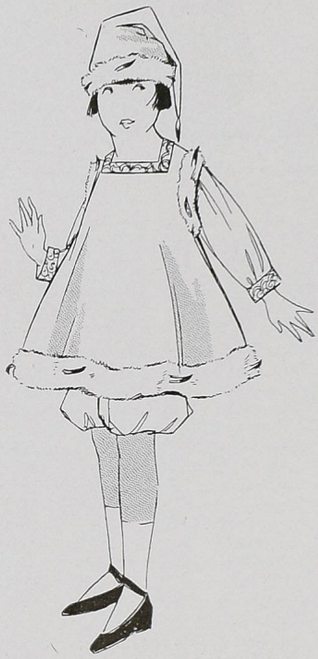

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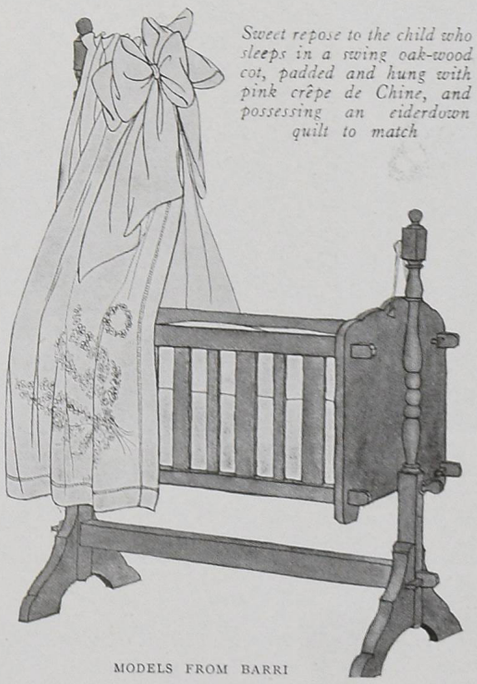

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SEEN *on the* LONDON STAGE

The Indiscretions of a Modern, Withal Victorian, Lady at the Playhouse—Bubbles of Varying Evanescence at the Comedy

"WANTED—A Husband." Belying her own words the lady who inserted the above advertisement was really in no need of a husband at all, being engaged to a tiresome and conventional young man, who had long since become nothing but a habit. Mabel Vere, the girl in question, good-looking and well-off, finds her chief interest in remunerative literary effort, but her imagination needs stimulus in the shape of copy—hence the advertisement. Its far-reaching and not unexpected results carry well through three acts of neat comedy. Mabel Vere is charmingly unaffected, with all the *savoir-faire* of the modern woman mitigated by an attractive stiffening of Victorian correctness, a quick tongue and distinct sense of humour. She is never at a loss for action in the most unlooked-for predicaments, from cooking a meal at a moment's notice to managing some of the men from the club who, bursting with self-assurance and curiosity, came to answer her advertisement.

IN SEARCH OF COPY

The second act certainly puts her powers of adaptability and initiative to the test. Two of her suitors are respectively master and butler, and she unconsciously goes to the joint kitchen to take tea with the butler in her insatiable desire for the needful copy. She seats herself with the cook and housemaid, and during the meal Miss Gladys Cooper, as Mabel Vere, is in her most charming and most insouciante mood; she talks with her mouth full, she sees to it that Emily, the much suppressed and anæmic kitchenmaid, has a good time, and altogether is a picture of youthful and unperturbed poise. But she makes a *faux pas*, and betraying her relations with the butler, disillusions the poor cook who goes into a fit of hysterics. At that moment the master telephones dinner for himself and three friends. The cook being incapacitated, Mabel throws herself into the breach and grapples with the meal. The master, otherwise Captain Corkoran, her most promising suitor, returns unexpectedly, just in time for a delightful scene with her, during which she lets the dinner burn. Corkoran asks her to dine with him, the Victorian buckram suddenly makes itself felt, but he succeeds in overcoming it; however at the last minute, too sure of himself, he blows her a kiss as he leaves her to get ready. She is infuriated, swiftly collects her wits, arranges the situation at double quick speed, and Corkoran is left baulked with a window slammed in his face.

WITTY DIALOGUE AND FINISHED TECHNIQUE

The whole of this act is treated with delightfully deft handling and an easy accuracy of touch which only comes from a solid and finished technique. The repartee is bright and buoyant, with occasional flashes of wit and many little fine stings. The last act is an orderly and inevitable tying up of the threads. The suddenness of Corkoran's proposal seemed a little crude and empty, after the suave polish of the rest of the play. Possibly this was intentionally an accent; if so, it should have been more strongly underlined, as a contrast rather than a merely jarring note.

The part of Captain Corkoran might have been specially written for Malcolm Cherry. He plays it with such unruffled equanimity and with such disarming friendliness in his engaging smile, that one wonders how Victorianism does not melt away sooner; both he and Miss Cooper play together so felicitously that even a three-act tête-à-tête would be regretfully relinquished by their audience.

Hugh Cecil

Miss Hilda Moore, who is playing Manon in "Remnant" at the Royalty. She has lately been acting in "The Wedding," the farce by Anton Tchokoff, produced by Mr. Nigel Playfair at the Russian Theatre in the Grafton Galleries

"BUBBLY"

From this evanescent and impalpable title it may be reasonably expected that a show full of transient colour wafted by wit lighter than air will delight the eyes and ears of the playgoer who does not demand much "body" to his entertainments. On the whole he is not disappointed; some of the bubbles float sky-high while a few affect the ground by way of contrast. "Bubbly" altogether lies low during the first act, rather heavily weighted by Bubble V, which is much too big, and too dependent on the actual spirits of the actors to be a reliable amusement. However, Phyllis Monkman, in a charming blue pyjama gown, and Jack Hulbert pass the usual love-making scene and quarrel instead, until they both fall into a little dancing step, effortless and easy, and so light as to cause envy to the airiest of bubbles.

Act II starts its successful career with a Grand Guignol episode by Arthur Weigall. Gerald Kirby as Something is convincing and creepy. He has a clever knack of circulating about the stage with a gliding motion, but the make-up of his hands is not equal to that of his face; they look too healthy when stretched out towards the livid moon. The dentist's room, after the climax, is an adroit touch, and for once is a comfortable half-way house on the return to Teddie Gerard's world, where we are surprised to learn people actually have holes in their stockings!

QUICK-CHANGE TURNS

Then comes some diverting incident in the shape of one situation presented in four different ways, parodies of Sir George Alexander's methods, O. Henry's,

Miss Ina Cameron as Mrs. Greville in the short-lived play at the Court, "Hush." This is Miss Cameron's first acting engagement since the start of the war, as she felt that by sticking exclusively to stage management she was releasing a man for the front. She has stage-managed all the French season at the Court

Miss Margaret Yarde, who had a delightful part in "Hush" as the trusty domestic. Her comfortable bustling manner, sound sense, and plain speaking were practically the saving of a sad and silly situation. Miss Yarde has done much repertory work in Manchester and Liverpool. Fortunately, she will soon be seen again in London

Miss Laura Cowie, who is playing in "Bubbly" at the Comedy. This is her first appearance in revue, and her performance is well up to the standard of her other work

Photographs by Hugh Cecil

Miss Laura Cowie in the O. Henry travesty at the Comedy. As the slouching, gum-chewing mother, she is terse and trenchant in her decisions, achieving thereby the condensed velocity of a cinema act with the added interest of an exaggerated American drawl. Miss Cowie does lots of other things in "Bubbly"—being a versatile person

those of the Stage Society, and the Lyceum Theatre. Four versatile adaptable people play these quick-change turns with lively humour and the necessary ludicrous heroics. Laura Cowie is quite amazing in the variety which she infuses into her burlesque of Lady Bentrave, Mrs. Silas Z. Bentrave, and Mrs. Bentrave.

THE O. HENRY TRAVESTY

The O. Henry travesty is certainly the cleverest episode on the programme. The slouching, gum-chewing mother and Boss Long Long Traill are terse and trenchant in their decisions, and they achieve the condensed velocity of a cinema act with the charm and interest of the exaggerated American drawl. Mrs. Silas Z. Bentrave's check coat rouses the conjecture, from where does she hail? She might be a Parisienne apache with a touch of a Mexican dancer, who has seen some life in America and will probably see much more.

Most of the gowns in "Bubbly" are very decorative. Miss Cowie's blue and green Pierrot costume stands out as something quite new in even Pierrot's much-exploited wardrobe. It is made of green satin, with countless delicate frills of blue tulle at the sides of the trousers, narrowing as they reach the hips.

A FASCINATING WARDROBE

Just as the curtain is descending one catches a short glimpse of Miss Teddie Gerard in a fascinating pyjama garment of orange tulle, ruffled from neck to heel, and held at the waist by a close deep band of black. In another scene she wears a lovely Chinese costume of slim golden trousers, with a little shimmery coat, half reefer, half kimono, and on her head a small becoming arrangement symmetrically weighted on either side with a fat tassel.

The chorus is charmingly clad in the second act with queer billowy white garments spotted with orange. The effect of fresh frocks is cleverly given in the finale by the addition of tall foolscaps of white, twisted with orange bands.

SEEN *on the* LONDON STAGE

The Indiscretions of a Modern, Withal Victorian, Lady at the Playhouse—Bubbles of Varying Evanescence at the Comedy

"WANTED—A Husband." Belying her own words the lady who inserted the above advertisement was really in no need of a husband at all, being engaged to a tiresome and conventional young man, who had long since become nothing but a habit. Mabel Vere, the girl in question, good-looking and well-off, finds her chief interest in remunerative literary effort, but her imagination needs stimulus in the shape of copy—hence the advertisement. Its far-reaching and not unexpected results carry well through three acts of neat comedy. Mabel Vere is charmingly unaffected, with all the *savoir-faire* of the modern woman mitigated by an attractive stiffening of Victorian correctness, a quick tongue and distinct sense of humour. She is never at a loss for action in the most unlooked-for predicaments, from cooking a meal at a moment's notice to managing some of the men from the club who, bursting with self-assurance and curiosity, came to answer her advertisement.

IN SEARCH OF COPY

The second act certainly puts her powers of adaptability and initiative to the test. Two of her suitors are respectively master and butler, and she unconsciously goes to the joint kitchen to take tea with the butler in her insatiable desire for the needful copy. She seats herself with the cook and housemaid, and during the meal Miss Gladys Cooper, as Mabel Vere, is in her most charming and most insouciante mood; she talks with her mouth full, she sees to it that Emily, the much suppressed and anæmic kitchenmaid, has a good time, and altogether is a picture of youthful and unperturbed poise. But she makes a *faux pas*, and betraying her relations with the butler, disillusions the poor cook who goes into a fit of hysterics. At that moment the master telephones dinner for himself and three friends. The cook being incapacitated, Mabel throws herself into the breach and grapples with the meal. The master, otherwise Captain Corkoran, her most promising suitor, returns unexpectedly, just in time for a delightful scene with her, during which she lets the dinner burn. Corkoran asks her to dine with him, the Victorian buckram suddenly makes itself felt, but he succeeds in overcoming it; however at the last minute, too sure of himself, he blows her a kiss as he leaves her to get ready. She is infuriated, swiftly collects her wits, arranges the situation at double quick speed, and Corkoran is left baulked with a window slammed in his face.

WITTY DIALOGUE AND FINISHED TECHNIQUE

The whole of this act is treated with delightfully deft handling and an easy accuracy of touch which only comes from a solid and finished technique. The repartee is bright and buoyant, with occasional flashes of wit and many little fine stings. The last act is an orderly and inevitable tying up of the threads. The suddenness of Corkoran's proposal seemed a little crude and empty, after the suave polish of the rest of the play. Possibly this was intentionally an accent; if so, it should have been more strongly underlined, as a contrast rather than a merely jarring note.

The part of Captain Corkoran might have been specially written for Malcolm Cherry. He plays it with such unruffled equanimity and with such disarming friendliness in his engaging smile, that one wonders how Victorianism does not melt away sooner; both he and Miss Cooper play together so felicitously that even a three-act tête-à-tête would be regretfully relinquished by their audience.

Hugh Cecil

Miss Hilda Moore, who is playing Manon in "Remnant" at the Royalty. She has lately been acting in "The Wedding," the farce by Anton Tchekoff, produced by Mr. Nigel Playfair at the Russian Theatre in the Grafton Galleries

"BUBBLY"

From this evanescent and impalpable title it may be reasonably expected that a show full of transient colour wafted by wit lighter than air will delight the eyes and ears of the playgoer who does not demand much "body" to his entertainments. On the whole he is not disappointed; some of the bubbles float sky-high, while a few affect the ground by way of contrast. "Bubbly" altogether lies low during the first act, rather heavily weighted by Bubble V, which is much too big, and too dependent on the actual spirits of the actors to be a reliable amusement. However, Phyllis Monkman, in a charming blue pyjama gown, and Jack Hulbert pass the usual love-making scene and quarrel instead, until they both fall into a little dancing step, effortless and easy, and so light as to cause envy to the airiest of bubbles.

Act II starts its successful career with a Grand Guignol episode by Arthur Weigall. Gerald Kirby as Something is convincing and creepy. He has a clever knack of circulating about the stage with a gliding motion, but the make-up of his hands is not equal to that of his face; they look too healthy when stretched out towards the livid moon. The dentist's room, after the climax, is an adroit touch, and for once is a comfortable half-way house on the return to Teddie Gerard's world, where we are surprised to learn people actually have holes in their stockings!

QUICK-CHANGE TURNS

Then comes some diverting incident in the shape of one situation presented in four different ways, parodies of Sir George Alexander's methods, O. Henry's,

Miss Ina Cameron as Mrs. Greville in the short-lived play at the Court, "Hush." This is Miss Cameron's first acting engagement since the start of the war, as she felt that by sticking exclusively to stage management she was releasing a man for the front. She has stage-managed all the French season at the Court

Miss Margaret Yarde, who had a delightful part in "Hush" as the trusty domestic. Her comfortable bustling manner, sound sense, and plain speaking were practically the saving of a sad and silly situation. Miss Yarde has done much repertory work in Manchester and Liverpool. Fortunately, she will soon be seen again in London

Miss Laura Cowie, who is playing in "Bubbly" at the Comedy. This is her first appearance in revue, and her performance is well up to the standard of her other work

Photographs by Hugh Cecil

Miss Laura Cowie in the O. Henry travesty at the Comedy. As the slouching, gum-chewing mother, she is terse and trenchant in her decisions, achieving thereby the condensed velocity of a cinema act with the added interest of an exaggerated American drawl. Miss Cowie does lots of other things in "Bubbly"—being a versatile person

those of the Stage Society, and the Lyceum Theatre. Four versatile adaptable people play these quick-change turns with lively humour and the necessary ludicrous heroics. Laura Cowie is quite amazing in the variety which she infuses into her burlesque of Lady Bentrave, Mrs. Silas Z. Bentrave, and Mrs. Bentrave.

THE O. HENRY TRAVESTY

The O. Henry travesty is certainly the cleverest episode on the programme. The slouching, gum-chewing mother and Boss Long Long Traill are terse and trenchant in their decisions, and they achieve the condensed velocity of a cinema act with the charm and interest of the exaggerated American drawl. Mrs. Silas Z. Bentrave's check coat rouses the conjecture, from where does she hail? She might be a Parisienne apache with a touch of a Mexican dancer, who has seen some life in America and will probably see much more.

Most of the gowns in "Bubbly" are very decorative. Miss Cowie's blue and green Pierrot costume stands out as something quite new in even Pierrot's much-exploited wardrobe. It is made of green satin, with countless delicate frills of blue tulle at the sides of the trousers, narrowing as they reach the hips.

A FASCINATING WARDROBE

Just as the curtain is descending one catches a short glimpse of Miss Teddie Gerard in a fascinating pyjama garment of orange tulle, ruffled from neck to heel, and held at the waist by a close deep band of black. In another scene she wears a lovely Chinese costume of slim golden trousers, with a little shimmery coat, half reefer, half kimono, and on her head a small becoming arrangement symmetrically weighted on either side with a fat tassel.

The chorus is charmingly clad in the second act with queer billowy white garments spotted with orange. The effect of fresh frocks is cleverly given in the finale by the addition of tall foolscaps of white, twisted with orange bands.

Billows of black tulle envelop black satin, and a black lace apron is more bewitching than useful. Jet enchains the shoulders suspended from the hem, and a waistband of pailettes trails into a scintillating fish-tail train

Perhaps because the front of this frock was trimmed with rose point lace, Premet, loth to lose an inch of its loveliness, carried the bodice close to the base of the wearer's neck. The gown was designed in black satin

ADELE

TWO GOWNS FROM DORETTE

SIMPLE WHITE AND DAZZLING BLACK FORM THE FOUNDATION OF TWO NEW EVENING GOWNS

MAURICE

EVERY WOMAN SHALL JUSTLY REJOICE IN THE POSSESSION OF THESE FROCKS FOR DAYTIME WEAR

(Centre above) Simplicity rejoices in the soft white Liberty satin skirt of this evening gown, in the folds of deep coffee-coloured lace that also form the shoulder-straps, and in the silver tissue bodice trimmed with white bead fringes

(Left) Here is an Eciruam walking frock slipped on over the head, and practically devoid of fastenings. It is designed in satin grenadine, and heavier materials, and may be embroidered in gold, oxidized, or silk

(Right) Made of putty-coloured crêpe meteor, this decorative jumper blouse is bordered with golden roses embroidered on bands of deep blue charmeuse. Heavy gold tassels hang from the blue rings which finish the ends of the girdle

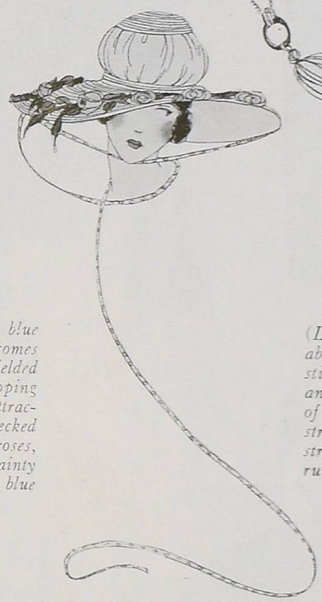
This wonderful shimmering Chinese blouse is double-faced, and is equally becoming worn inside out and inside in. The heavily woven brocade in which it is designed falls into lovely lines and modulates beautifully with the movements of the wearer

BLOUSES, COOL AND SHIMMERING, SUITABLE FOR LEAFY JUNE

SHOES THAT CARRY US HAPPILY THROUGH SUNNY SUMMER DAYS

(Below) Mauve has undeniable advantages. It looks cool but does not easily soil, and this coat and skirt of mauve frieze, is proof against sudden damp and breezes. The collar, pocket-flaps, and cuffs are white to match the trimming on the upflaring hat, which is of prunella liséré

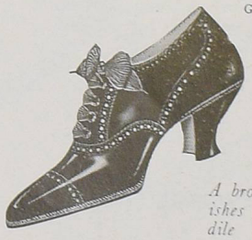
(Right) Pervenche blue crêpe Georgette becomes irresistible when wielded into the shady drooping silhouette of this attractive hat. It is decked with deeper blue roses, and there is a dainty chin-strap also of blue

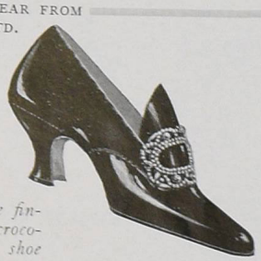


(Left, above) Fine washable chiffon voile constitutes the material of an alluring little blouse of yellow and white stripes. Between each stripe a narrow hand-run line accentuates its transparency

(Below) For half-past youth a costume of dark blue faille, spotted with red and black, is invaluable, particularly when it is finished by a collar of white corded silk strewn with tiny flowers: a note of gaiety is added to this charming costume by the red silk cords at the waist and a red ribbon in the hat

MODELS AND FOOTWEAR FROM GOOCH'S LTD.





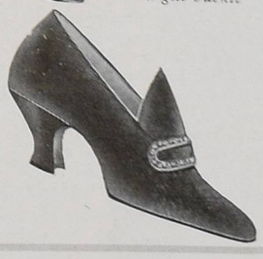
A bronze buckle finishes a brown crocodile Venetian shoe without a toe-cap

A smart military heel supports a practical walking shoe of glacé patent

The buckle of this patent glacé with the long vamp is made in many designs

Strongly built in many colours is this brogue antelope Oxford walking shoe

This nigger brown antelope Venetian shoe has a Louis heel and a gilt buckle



Lanvin's discerning eye realizes the precise cut and proportion necessary for a suit of the smock type to become fitting and smart for town wear. She combines in a most attractive manner an ample surface of dark blue satin with charming touches of pearl grey crêpe de Chine, and just a hint of frivolity in the silky fringe which finishes the girdle

A smart light-weight top-coat is an economical necessity for the fickle moods of early summer. Dark blue satin makes an admirable temporary covering for pretty summer frocks, especially when it has pockets which begin under the arm, an enormously deep collar of beige hopsack and beige cuffs embroidered with blue and gold

AT THE APPROACH OF THE ENGLISH SUMMER A FRESH KIND OF TOP-COAT BECOMES A NECESSITY, TO PROTECT PRETTY GOWNS FROM SUDDEN COLD

MODELS FROM HARVEY NICHOLS
HATS FROM THELMA

This deceivingly simple coat and skirt of dark blue gabardine is alive with that indefinable and elusive chic peculiar to Dœuillet, which makes all his clothes so smart and interesting. This suit is worn with a wide white cloth collar and cuffs and a little white waistcoat. The deep pockets are also turned back with white cloth

Slim narrowness at the shoulder broadening into generous hip pockets is a silhouette particularly becoming to the graceful type of Englishwoman whose slenderness can well stand the additional width below the hips. This coat is of pearl grey gabardine with black satin collar, cuffs, and pockets embroidered with grey soutache braid

SMART FASHIONS FOR LIMITED INCOMES

There Is a Bag for Every Frock This Summer, but Costumes as Widely Different as Those of Day and Night May Find Fitting Shelter beneath the Same Cape Wrap

SOME of the most distinctive models in motor coats, top-coats, and wraps this year take the form of capes, and the smartest of these cape models are made in blue serge or gabardine, lined with white satin or with black and white satin and trimmed with covered buttons of the serge. They are most useful garments; with but little exaggeration, it may be said that they may be worn all day as well as all night, and for the woman of limited means a wrap of such double usefulness is most satisfactory, especially if she lives in the country. Sketched at the lower left on this page is an excellent model of this sort of wrap. It is roomy without being bulky and hangs perfectly straight to the newest wrap length,—just below the knees.

A silk bag with velvet and crystal is a match for any costume

THE CAPE WRAP OF MANY USES

Though many of the new cape wraps have fully developed sleeves, this model adheres more strictly to the cape form and has only openings for the arms; these openings, however, may be widened or narrowed at will by means of buttons and buttonholes at either side of the cape. The collar, which resembles a draped hood or draped yoke, is quite unusual and may wrap around the neck closely or button across the shoulders at the well-planned line which is shown in the sketch. Made up in navy blue serge and lined with white satin or flowered Japanese silk, this model is appropriate when worn over a one-piece frock of serge or wool jersey and equally suitable for wear over the daintiest of afternoon or dinner costumes.

It was at a popular watering-place that one of Vogue's artists recently met in actual existence a wardrobe which had considered the limits of a strictly limited income and was yet one of the smartest wardrobes at a fashionable hotel. The wearer of this wardrobe was one of those women who believe in the all-importance of the small things, such as a hat, a parasol, or a belt, and the wisdom of her belief is made apparent in the costume sketched at the bottom of this page, second from the right. The secret of the great success of this costume was in the combining of a wide sailor hat and a parasol of navy blue linen crash, dotted with large white polka dots, with a one-piece dress of very pale grey linen. From the high round neck to the rather narrow hem, the dress was straight, and at the waist was one of those belts (a combination of steel and deep blue lapis lazuli) that adds just the right touch to a summer dress of this type. The dress was trimmed with French buttonholes and buttons covered with the grey linen. The sleeves were full from a tight drop shoulder and were turned in under just above the wrists, giving a most unusual effect.

Of the colour of the afternoon frock is this bag

One of the smartest combinations in this season of costumes of two materials consists of black and white checked or black and white striped material combined with an all white fabric. An excellent embodiment of this idea is the country suit at the bottom of this page, second from the left. This suit is of oyster-white patterned shantung, and black and white checked Japanese silk is used for the lining and facings. The narrow rolling collar and turned-back cuffs are faced with the lining silk, and the front of the jacket may button close to the neck on one side or may be unbuttoned and turned back giving a most effective line to the front of the jacket. At one side of the front is one patch pocket, which is outlined in heavy stitching in white. The skirt is straight and is gathered in at the waist; at the side where it fastens there is a facing of the black and white silk which turns back to correspond with the line of the coat. To complete this costume there should be such a parasol as appears in the sketch, all of white flowered Japanese silk save for the narrow band on the outer edge, which is of the black and white checked silk.

No other entry has yet outdistanced the silk bag, steel-beaded

To mention country clothes this season is to call to mind the sports costume in two materials. Very popular is the plaid skirt of some heavy material in a dark shade worn with a Russian blouse of durable material in a harmonizing plain colour. A country costume of this order, made in wool jersey, is sketched at the lower right on this page. The two-piece skirt has a seam at either side and is made in a purple, grey, and yellow plaid which is most unusual in its effect. The Russian blouse which fastens at one side is in grey wool jersey and is belted at the waist with a wide sash of the plaid jersey which is finished at the ends with a ball of purple worsted.

BAGGING THE SUMMER FROCKS

There must, of course, be a special bag for the powder and handkerchief during the hot summer days, a bag suited to the summer afternoon dresses. Three bags of this sort are shown at the top of this page. The model in the middle of

(*Continued on page 75*)

These capes, made in blue serge or gabardine, are lined with white or black and white satin, and trimmed with covered buttons of serge

Oyster white combined with black and white is among the coolest of this season's many combinations of material

From a smart wardrobe which had considered its income-limits came a costume of grey linen and blue and white crash

The country costume of plaid and plain material has its place in every wardrobe; the material here is wool jersey

THE YOUNGER GENERATION

The experienced good taste of the Parisienne shows itself in little things of this sort. The material is beige tussore, trimmed with plaid material in blue, rose, and beige; nor are such pleasant details as rose and blue buttons omitted

Peter A. Juley

Miss Rebecca Nichols, in her rôle of flower girl, wore white mull over pink silk and a large pink hat. (Below) This white piqué frock is trimmed with blue batiste, and embroidered with white cotton in fanciful irregular lines; sketched models from Premet

When the smart young French woman is amused by feigning simplicity, she gratifies her whim by something in blue batiste, trimmed with blue and white striped balls attached by bits of white embroidery; the hem appears in front only

The little person who really knows how to wear her clothes may successfully appear in a frock of white Georgette crêpe, embroidered with white beads and girdled with rose taffeta roses

ERRATUM

We regret that the Models appearing on page 54 of the previous issue were erroneously credited to Edwin Rowe and Co. They are the property of Rowe and Co. of Gosport, and of 106 New Bond Street

Of course this round neck-line is very trying, but then most worth-while things are difficult to achieve. The material is white Georgette crêpe, embroidered with blue and red beads

SEEN *in the* LONDON SHOPS

The Blouses Of The Moment in Crêpe Georgette and Crêpe De Chine—Suits That Demand Attention By Reason of Their Cut—Several Summer Odds And Ends

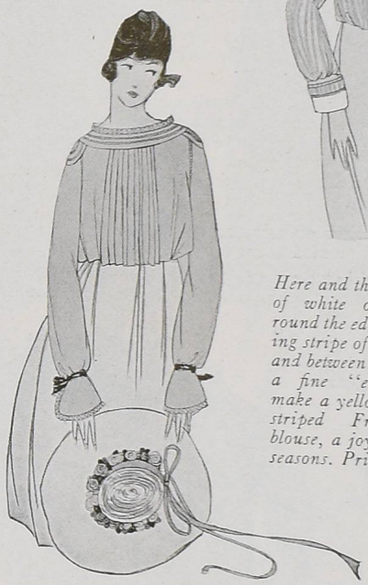
Pearl pink crêpe de Chine, by some modern witchcraft, has been persuaded to grow a border of mauve painted tulips and leaves. Mauve crêpe Georgette bands the blouse, and pink beads fringe the sash. Price 5 guineas

NOTE. — *Articles mentioned on these pages may be procured on request through the Shopping Service of Vogue. Address—Vogue Shopping Service, Rolls House, Bream's Buildings, E.C.*

(Above) This blouse, of heavy, washable crêpe de Chine, is obtainable in pink and white, blue or mulberry and white, and many other combinations. Price, £1 9s. 6d. (To the right) An original blouse of mauve Georgette. Price, £2 9s. 6d.

Here and there a little bit of white organdie, all round the edges an opposing stripe of the material, and between all the seams a fine "entre-deux," make a yellow and white striped French lawn blouse, a joy for several seasons. Price, £1 9s. 6d.

Especially desirable by reason of its up-to-date line is this jumper blouse of black crêpe Georgette. Another point in its favour is the amusing variety of detail, which consists of silver spots, braided bands, and tassels. Price 5½ guineas



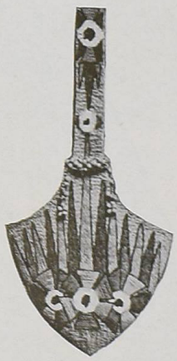
THE jumper blouse in the second year of its revival has not yet completely conquered London. One wonders why, since, for home wear, it has so many unquestionable qualities, and the lines are particularly becoming to the best type of English figure. The wearing of the ordinary inside-the-skirt blouse about the house is never conducive to feeling one's best, unless one be of the strenuous iron type of womanhood. In the jumper, however, one may enjoy an appreciable sensation of négligée without necessarily feeling slack, a state of mind which anything in the nature of a dressing gown is inclined to induce in the average energetic Englishwoman.

This being so, let us appreciate the jumper while we may, and that not for its practical qualities alone, for there is very much to be said from a decorative point of view for a garment which does not cut the line at the waist. Two excellent examples of the newest jumpers are to be seen on this page. At the upper left a model, unique of its type, is of soft pink crêpe de Chine, and has bands of mauve Georgette, and a quaint border of bold mauve stamped tulips. Its collar, one of the newest developments, is really not so trying as one might feel at first sight. As in the case of the famous Premet collar, which occasioned something in the nature of a panic in dressmaking circles last year, when once tried, it invariably finds favour. The model to the right, of black crêpe Georgette with silver spots, ribbons, braided bands and tassels, of a totally different type, is equally desirable by reason of its up-to-date line and amusing variety of detail.

For tennis or river use the advantages of the jumper are too obvious for recapitulation; suffice it to say that many delightful models of fine French lawn, hand-sewn, and in a variety of becoming shades, are now made at comparatively reasonable prices.

But while for certain occasions and special uses we momentarily cede first place to the more important jumper, the blouse proper, for popular wear with the tailor-made, still makes the supreme appeal. Some charming and unusual samples have been carefully selected by our Shopping Service, and are set before the reader on this page. Shown at the left centre, a blouse of heavy washable crêpe de Chine is inexpensive, excellent in cut, and may be had in pink, blue, or mulberry and white, and many other combinations. This represents essentially the severe type of blouse. In the centre a more dressy model of mauve Georgette is finished at the neck and cuffs with crêpe covered cords. The bands are set together with silk, hand-stitched, price £2 9s. 6d. The white striped French lawn blouse which appears at the right centre has reversible stripes of organdie with yellow and white stitching between the seams. This model is distinctive and comparatively accessible at £1 9s. 6d.

This bag of intensely vivid amethyst bengaline silk is edged with gold cord. Gold cord borders also a central motif of coloured woolwork flowers and beads. Price 5 guineas



Two contrasting shades of bright blue shot taffeta combine in the making of this bag. Ornamented with coloured beads weighted with peacock blue tassels, it costs £2 9s. 6d.

(Centre, above) A groundwork of beige canvas is heavily stitched in gold, and has a wool design of white flowers with black centres and spring green leaves. Price 5 guineas

(Left) Lines of black beads divide this bag into squares of brown, amethyst, red, periwinkle blue, jade green, and coral pink. It is lined with green silk. Price £4 9s. 6d.

THE UNUSUAL HANDBAG

One of the few things which the rigid economist may still envisage as a possible gift to some discriminating friend is the unusual handbag. Its possibilities are infinite, covering such a variety of materials as canvas or steel beads, charmeuse, or the disused glove of some deceased celebrity.

Art bags or dressy bags, bags of solid practical leather, or of the latest post-vorticist persuasion, now appear together at the same charity matinée in delightful democratic confusion.

Four bags, carefully chosen with an eye to present economic necessities, and representing very different types, are shown at the bottom of this page. The bag in the centre is of beige canvas, heavily stitched in gold, and has a design in woolwork of white flowers with black centres and spring green leaves, each leaf and flower outlined in black wool. Beneath the woolwork the canvas is covered with material of a dull orange shade, which also appears on the strap handle. It is lined with black brocaded silk. Below is a bead bag. Lines of black beads divide squares of brown, amethyst, red, periwinkle blue, Chinese jade green, and coral pink. Different coloured beads hang from it, and a green cord and a green silk lining give the finishing touch. On the extreme left a bag of intensely vivid bengaline silk is edged with gold cord. Gold cord borders also a central motif of woolwork flowers and beads in blue, green, and orange shades. The lapels are covered in gold net, and gold cord runs through amethyst rings. The lapels and end of the bag are weighted with gold balls.

To the right a bag of two contrasting shades of bright blue shot taffeta, weighted with green and yellow beads respectively. The lower part of the bag is ornamented with a large motif of many-coloured beads, the upper part with smaller motifs of red, dotted with coloured beads of gold, blue, and green. It is lined with draped ninon over flowered silk, and has a gold cord handle.

The secret of her charm depends, these days, on the choice of her jumper. The distinctive lines and colour of this grey crêpe de Chine model would satisfy the taste of the most fastidious Price, 4½ guineas

The more elaborate parasols this season wear their frills inside. Gathered and striped and changeable of shade this newest of parasols, in varying violet tones and materials, lends the full weight of its approval. Price, £1 15s. 6d.

No, it is not a sandwich board, but just as convincing. It is a little decorative slip-over to transform an undress costume into a smarter one, and it is made of black gold-embroidered chiffon. Price, £1 3s. 6d.

Those fortunate women whose work or inclination calls them to the country are giving some of their serious attention to the acquisition of jumpers. Their comfort is obvious for country wear; they have solved that eternal problem of keeping tidy at the waist without the stiff tight grosgrain usually necessary to achieve this end in the use of the classic blouse and skirt. This charming model is of heavy grey crêpe Georgette with stitched lines of its own colour, turn-back collar and cuffs, and an ample basque. The useful little garment on the right is not a sandwich board, but a soft sleeveless "slip-on," made of black net embroidered with gold, loosely caught at the waist by a black girdle. It would be charming "slipped-on" at tea-time, on a hot day, over sleeves of flesh-pink tulle.

THE IMPORTANCE OF THE PARASOL

Now that the sun has really decided to put in a fairly consistent appearance, the owners of soft and delicate skins realize the importance of parasols as appurtenances of the summer wardrobe. Most of the more elaborate sunshades this season wear their frills inside, so that when closed they resemble a silk *en-tout-cas*, with just a suspicion of flippancy peering over the top; but when open with their ruffles displayed to the world at large they make the softest, most alluring frame for a charming face crowned with a tiny hat and veil.

The striped effect of alternate layers in contrasting shades of rucked chiffon is very smart and decorative; two tones of mauve would be becoming to a blonde woman with a white gown. For morning use in town, country, or at the seaside the Japanese umbrella, with some slight variation in form to stamp it of this year, is so thoroughly beloved of women that it comes back season after season, always welcome because of its graceful and economical qualities. A parasol seen in the park the other day had distinctly Victorian proclivities. It began with a long, white enamel handle, blossomed into many ruffles of white chiffon, held together with an outer covering of black lace, falling over the edge in a delicate transparent flounce.

THE APPROVED SILHOUETTE OF THE SMALL HAT

The little hat on the left is a useful asset for those who are out and about town all day without any opportunity of changing their headwear. It is smart, and possesses the approved silhouette of the moment. The turn-down brim shades the eyes, and does not catch the wind, and the little chin-strap holds it firmly in place, so that an unbecoming angle, after long absence from the mirror, is not to be feared. Since many women have taken to wearing severe and practical clothes for their work, stocks of various colours have been much used; even for riding the coloured stock is now permissible; it is made in a soft, rather heavy material which folds easily and does not crush.

ACCESSORIES

The stand on the left below displays some attractive accessories, the addition of which should enhance the finish of one's appearance, because each possesses distinctive individuality. Among them is a quaint dress ornament of mauve and green silks, skilfully blended with oxidized silk. Two drooping tassels are joined to it by gold rings. This costs £1 14s. 6d.

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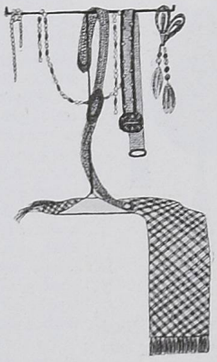
This smartest of stocks in poplin comes in a great variety of colours—violet, blue, rose, etc. Price, 4s.



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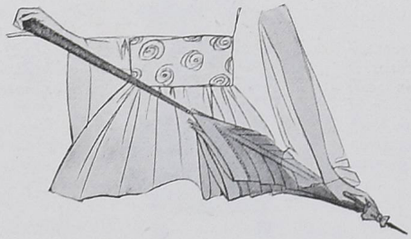

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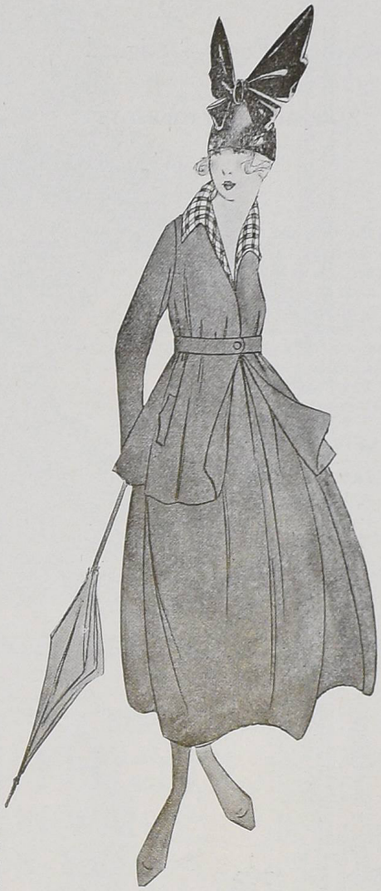

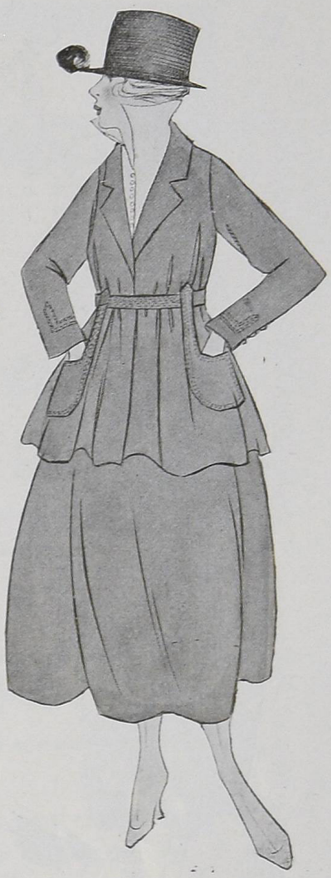

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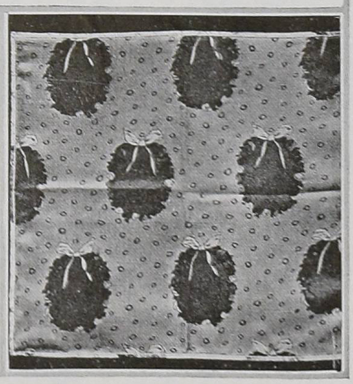

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The secret of her charm depends, these days, on the choice of her jumper. The distinctive lines and colour of this grey crêpe de Chine model would satisfy the taste of the most fastidious Price, 4½ guineas

The more elaborate parasols this season wear their frills inside. Gathered and striped and changeable of shade this newest of parasols, in varying violet tones and materials, lends the full weight of its approval. Price, £1 15s. 6d.

No, it is not a sandwich board, but just as convincing. It is a little decorative slip-over to transform an undress costume into a smarter one, and it is made of black gold-embroidered chiffon. Price, £1 3s. 6d.

Those fortunate women whose work or inclination calls them to the country are giving some of their serious attention to the acquisition of jumpers. Their comfort is obvious for country wear; they have solved that eternal problem of keeping tidy at the waist without the stiff tight grosgrain usually necessary to achieve this end in the use of the classic blouse and skirt. This charming model is of heavy grey crêpe Georgette with stitched lines of its own colour, turn-back collar and cuffs, and an ample basque. The useful little garment on the right is not a sandwich board, but a soft sleeveless "slip-on," made of black net embroidered with gold, loosely caught at the waist by a black girdle. It would be charming "slipped-on" at tea-time, on a hot day, over sleeves of flesh-pink tulle.

THE IMPORTANCE OF THE PARASOL

Now that the sun has really decided to put in a fairly consistent appearance, the owners of soft and delicate skins realize the importance of parasols as appurtenances of the summer wardrobe. Most of the more elaborate sunshades this season wear their frills inside, so that when closed they resemble a silk *en-tout-cas*, with just a suspicion of flippancy peering over the top; but when open with their ruffles displayed to the world at large they make the softest, most alluring frame for a charming face crowned with a tiny hat and veil.

The striped effect of alternate layers in contrasting shades of rucked chiffon is very smart and decorative; two tones of mauve would be becoming to a blonde woman with a white gown. For morning use in town, country, or at the seaside the Japanese umbrella, with some slight variation in form to stamp it of this year, is so thoroughly beloved of women that it comes back season after season, always welcome because of its graceful and economical qualities. A parasol seen in the park the other day had distinctly Victorian proclivities. It began with a long, white enamel handle, blossomed into many ruffles of white chiffon, held together with an outer covering of black lace, falling over the edge in a delicate transparent flounce.

THE APPROVED SILHOUETTE OF THE SMALL HAT

The little hat on the left is a useful asset for those who are out and about town all day without any opportunity of changing their headwear. It is smart, and possesses the approved silhouette of the moment. The turn-down brim shades the eyes, and does not catch the wind, and the little chin-strap holds it firmly in place, so that an unbecoming angle, after long absence from the mirror, is not to be feared. Since many women have taken to wearing severe and practical clothes for their work, stocks of various colours have been much used; even for riding the coloured stock is now permissible; it is made in a soft, rather heavy material which folds easily and does not crush.

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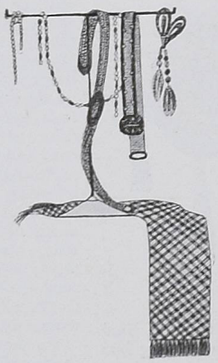

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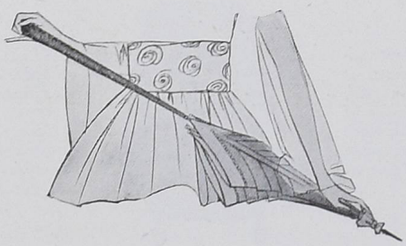

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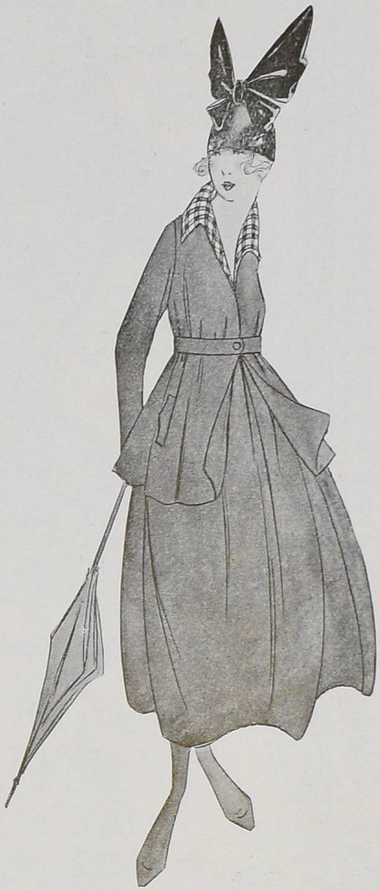

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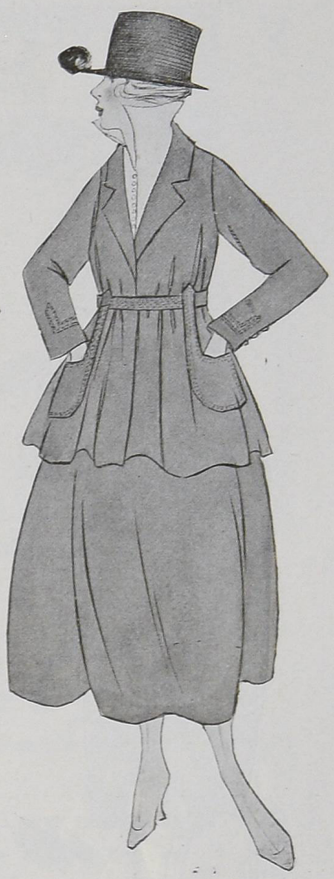

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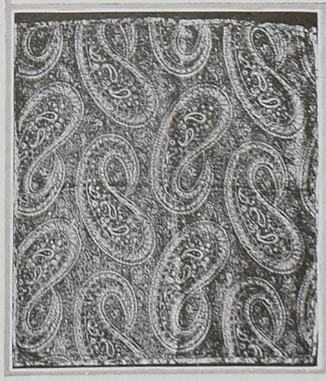

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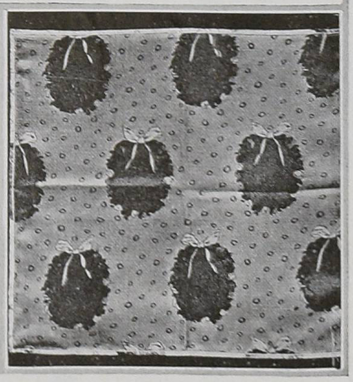

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VOGUE PATTERN SERVICE

Beneath the Summer Sun There Are Many Kinds of New Costumes, Each Designed to Accompany the Summer Sportswoman

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

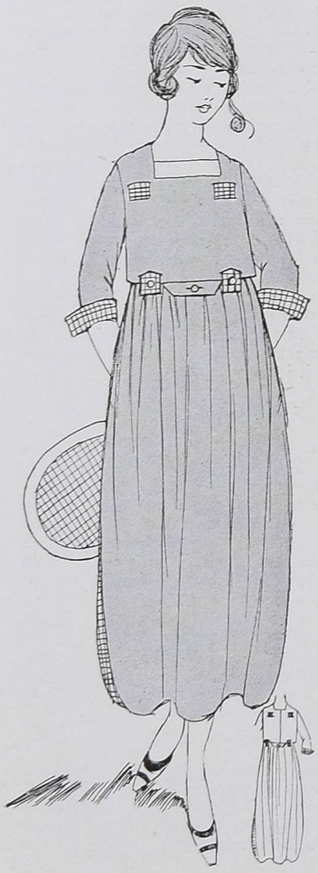
ROLLS HOUSE, BREAM'S BUILDINGS, LONDON, E.C.

A complete description of these patterns will be supplied on application

Frock No. K3852. The dress of silk or wool jersey is always acceptable, particularly when it slips on over the head

Frock No. K3850. A beach coat dress of sports silk or jersey is trimmed with the lately revived polka-dot foulard

Bathing-Suit No. K3853. A bathing-suit may open at the side seam from the waist down; the apron skirt thus formed makes it a practical suit for swimming



Bodice No. K3847; Skirt No. K3848. When a tennis frock has a separate bodice and skirt, they are firmly attached by buttons and button-holes

Frock No. K3849. This one-piece frock with surplice-crossing bodice is marked on the pattern for a straight or a Zouave skirt

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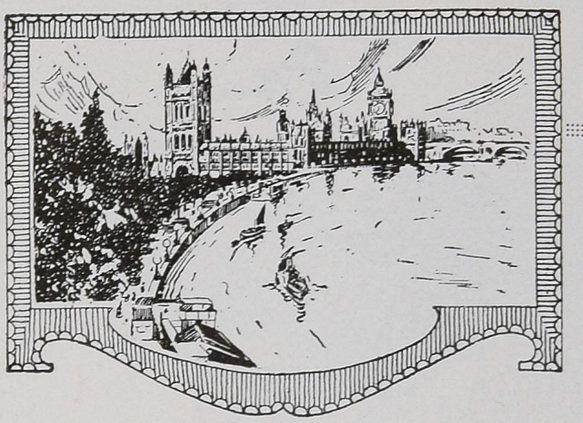

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"Luvisca" (REGISTERED)

is a surprise and delight, especially to those who must spend the hot summer days in the confines of an office.

Its soundness of manufacture, its beauty of design, its washability, its coolness and freshness, make immediate appeal to the city girl. Its durability is proof of its economy, and the wise woman who must maintain a smart appearance — too often on a limited income — unhesitatingly selects "LUVISCA." Whether for workdays or holidays, for tennis or golf, for boating or hockey, "LUVISCA" Blouses and "LUVISCA" Sports Coats are indispensable for the modern woman's wardrobe.

"LUVISCA" is obtainable in greater variety, both of shades and colourings, than ever before, in two widths, 30 - 31 and 37 - 38 inches. Also in Blouses—ready-to-wear, in the newest styles and designs, and in the popular SPORTS COATS.

The most economical Blouse Fabric on the market at present prices.

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One of the many styles obtainable in "LUVISCA" Blouses—ready-to-wear. Ask your Draper to show you this and many other styles.

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C 79

OPERA AT MONTE CARLO

(*Continued from page 37*)

Princess Dovlette Mirza Riza Khan wore a black-and-white striped satin frock and a black satin Russian hat. Princess Kara-Georgewitch and Princess Albert Ghika were both in black; Prince Aga Khan, Princess Jean de Broglie (née Decazes), Prince Philippe de Caraman-Chimay, Prince Brancaccio, and the Duke and Duchess de Grammont, were also in the audience, and the Duchess de Grammont wore white silk jersey with a very deep sailor collar of ermine, a large ermine muff, and a Russian toque of black velvet. M. de Mantacheff, the Russian petrol king, the Marquise de Maleissye, M. and Mme. Macchetta d'Allegri, Mr. and Mrs. Palmer Bennett Morrison, Mrs. Frothingham, Mrs. Draper Colburn, Miss Louisa Hamilton Paine, Mrs. Ella Hoffmann, and M. Georges Kohn, Privy Councillor to the Prince of Monaco, were also of the notable audience.

Madame Zepilli sang the leading rôle in "Tosca," "Platée," and "Rigoletto"

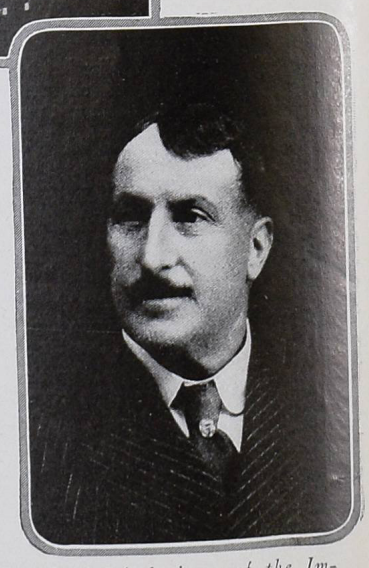
Lady Michelham was dressed in a black satin princesse gown entirely without trimming, and she wore a black satin hat equally devoid of ornament. Mrs. Herman Harjes was in dove grey satin, made with a very narrow skirt. Mrs. Jefferson Davis Cohn, who was with Lady Michelham, wore a gown of cherry-coloured silk jersey, a one-piece dress falling straight from shoulder to hem and trimmed only with a chinchilla sash six inches broad, worn below the hips and tied on one side, which was slightly lower than the other; this note of grey was repeated in a grey felt sombrero, with soft wide brim and grey silk cord and tassels. The Marquise d'Amodio wore a pink silk mushroom hat with a wreath of tiny black roses round the bottom of the crown; whatever costume this hat completed could not be discovered, for the gown was hidden under a superb coat of sables reaching from chin to toes. The Dowager Duchess de Choiseul Praslin was accompanied by her brother, Mr. Charles Forbes; the Duchess de Choiseul (whose concert at her villa at Cap d'Ail, for the benefit of Belgian and French wounded, was a great success) wore an all-white net gown, with the skirt full but not very long, and very beautiful diamonds; her wrap was a sumptuous cape of sable. Mrs. Charles Porter Moser wore a black picture hat and black tulle dress, and the costume of Mrs. Jacques Leishman was of a beautiful black silk chenille cloth, close fitting and long, almost touching the floor. The Countess de Berteux, who was very prominent at Monte Carlo this season, wore a black satin gown with a very full skirt, touching the ground, a long Russian blouse and a sable turban.

Lady Londonderry was also present with her husband, who had been accorded a week's leave.

(*Continued on page 72*)

While convalescing at Monte Carlo, M. Jim Cerdan, quarter-master of the French artillery and baritone of the Paris Opéra, sang the rôle of Vitellius in Massenet's "Herodiade"

As Roger in "La Rondine," Schipa proved himself a tenor born to sing the Puccini strain



Battistini, baritone of the Imperial Russian Opera, added to the laurels of many years' success

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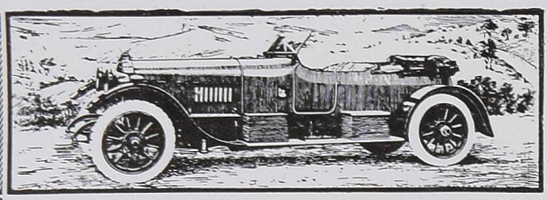

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MONTE CARLO IS GAY

(*Continued from page 36*)

THE WORK OF LADY HADFIELD

Lady Hadfield, who is the daughter of Colonel Samuel M. Wickersham, of Alleghany, Pennsylvania, took for the season the beautiful Villa Primevera at Cap d'Ail, and so became a neighbour of the Duchess de Choiseul. She was accompanied by the Honourable Mrs. Walter Long, widow of the late General Walter Long, and niece of Sir Alan Johnstone, late British Minister at The Hague. Lady Hadfield is credited with having done more than any other American woman to alleviate the suffering caused by the war. That seems a great deal to say, but from all one hears from Americans and Europeans alike, it is no exaggeration. Her husband, Sir Robert Hadfield, is the inventor of manganese steel.

Mr. and Mrs. Henry A. Lyons (the American Vice-consul and his bride) returned early to Nice; but later arrivals at Monte Carlo were numerous and interesting. The famous Polish painters, Jan and Tadé Styka, father and son, arrived from San Salvador, where they had painted some very successful portraits. Other later arrivals included Mrs. Travers, a charming American; the daughter of the Marquise de Rochegude; and the Duchess La Rochefoucauld.

The Earl of Craven was also to be seen. Lady Cheylesmore and the Honourable Mr. and Mrs. Francis Eaton, from Cannes, were at the Paris. The Princess de Faucigny-Lucinge, M. Le Bargy, the Marquise de Boisguilbert and the Marquis Charles de Boisguilbert, M. Henri Deutsch (de la Meurthe), M. Serge de Diaghilev, Princess Clelia Ruspoli, and the Duchess de Gramont, were some of the latest arrivals. The Prince of Monaco, as usual since the war, lived on board his yacht, and was present with the Prince and Princess Danilo of Montenegro and Mlle. de Valentinois on the first night at the opera.

Mr. F. B. Marion Crawford, son of the famous novelist, has been working on the libretto of an operetta; this libretto he has written in conjunction with M. Léon Stackievicz, the versatile Polish playwright, architect, caricaturist, poet, and journalist. The music is by the veteran Polish pianist and composer, Eugène de Westh.

THE GOLD MEDAL

Lady Michelham, who was recently honoured by the French Government with the *Médaille d'Or* for her valuable work in connexion with the Hotel Astoria Hospital, Paris, was also at Monte Carlo.

The Honourable Sir John and Lady Ward (who is a daughter of the late Honourable Whitelaw Reid) have purchased "Rosemary," a charming house on Cap Ferrat, near Beaulieu. Sir John is the eldest brother of the Earl of Dudley. The house was designed by Mr. Harold Peto, the architect of the Curtis Villa Sylvia and the designer of the famous Villa Maryland, owned by Mrs. Arthur Wilson.

OPERA AT MONTE CARLO

(*Continued from page 70*)

Interesting as was the opening night of the opera at Monte Carlo, the true sensation of the season was the première of Puccini's new work, "La Rondine," for Puccini is unquestionably the most popular of living operatic composers. The scene of this opera, which has come to be known in English both as "The Swallow" and as "The Bird of Passage," is laid in the days of the Second Empire in Paris and in Monte Carlo.

POETRY, PASSION, AND SATIRE

Not even the fashionable poet would dare pretend that the tale is new. Clearly, Murger, Béranger, and the rest count for something in presenting this opera; but there is a new combination — new in modern opera at least. Magda, Roger, and Rambaldo, the three chief characters, are human, individual. In the earlier works, all the dramatis personæ are, so to say, off one palette, all sympathetic with each other and with ourselves; but here real passion is contrasted with mocking satire of manners and of types; yet both the force of passion and the edge of satire are softened in a pervading mirage of poetry. When Rambaldo casts off Magda and when Magda renounces Roger, action and character both reach the danger-zone of the tragic, but—they never enter it. On the edge of the crisis, the strain is always relaxed; swiftly, smoothly we pass from heart-break to amusing malice and light-hearted laughter.

The poet and Lisette and their intrigue are satires all through; the behaviour of the little world in Magda's drawing-room is a satire of manners, but there is at all times an almost pictorial sense of atmosphere, shade, colour. The semi-sordid realism of Bullier's at day-break—deserted, so forlornly empty and dim, is redeemed by a stir of happy nature, the great sweet sound of the morning. Puccini here is poetically inspired. He accompanies the melody of the distant voice carolling in the dawn-gilded thoroughfare of Paris, with a delicate delicious pastoral phrase that suggests the morning beauty of the woods and fields.

The piece is not easily to be classified. It is at once light and passionate; yet not in its lightness nor in its passion is it quite like any other music-play. It has a certain, though not definite, affinity with such pieces as Messager's "Madame Chrysanthème," "La Vie de Bohème," and sundry "musical comedies" of British or American origin. Yet it differs from them all; the main difference is in its curiously pleasant infusion of satire and poetry into an essentially passionate tale.

THE MATTER OF THE SCORE

As to the music. It is full of melody, at once Italian and individual. There are at least three instances of the always effective "true Puccini" crescendo and climax of passionate utterance; and there are dance motives that are certainly destined to a wide popularity.

The first act is remarkable in that it is, from first to last, conversational, unless we except the song divided between the poet and Magda, but even this is interrupted by the remarks of the company. The second act has more force and more variety; it rises through incident after incident to a dramatic height in which the composer's mastery of effect strikes with extraordinary power; and then it resolves into the delightful dawn music already mentioned.

The points of the third act are, first, the idyllic love duo, then the quaint quarrel between the poet and Lisette, and finally the scene of the reading of the letter and the final tragedy of the renunciation. On the whole, the second act contains the best writing, alike for voices and for orchestra. The instrumentation here seems more original, the melodic and rhythmic ideas more various, and the harmonic and contrapuntal science more impressive.

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VOGUE POINTS

THE "cache-nez" collar is now an accepted feature of the automobile coat. The ends of this collar, which are very long and are finished with fringe or tassels, are worn crossed in front or in the back and are wound around the neck. This new collar is a most convenient arrangement, since it may be tucked away under the belt or be firmly buttoned on to a revers or sleeve; thus it is kept out of harm's way "when not in use."

MAUPAS is making evening frocks of jet—or rather, of black paillettes and jet. The glitter of sequins has been seen so seldom in the Paris houses during these war years, that the sight of a half-dozen scintillating evening frocks of this sort thrills our unaccustomed souls and produces in us a feeling akin to adoration.

ONE of the newest lingerie frocks is trimmed with fur and flowers. A fringe of fur edges the tunic and the flowers are embroidered in silk. Besides trimming of this sort, there are such little additional touches as hand-made tucks and embroidery, in-set laces, and little jackets made of brocade.

AND now, the Watteau pleat, if it is a reincarnated Watteau pleat we have seen, has gone wrong, gone stark mad. What else can we call this wide section of silk falling straight from the shoulders in the back? And its accompanying bit of bouffant fullness escaping from each side, is it not reminiscent of the Watteau gown?

Martial et Armand are frequently discovered doing things like this

A great quantity of grey silk embroidery was lavished on this grey etamine apron

SOME of the newest lingerie is made of black lace so very transparent that one is tempted to ask, "Why employ the lace at all; why not wear only the ribbon belt?" It is not exaggerating to say that one could draw, at the same time, dozens of garments like these through one slender gold ring. Rather more substantial is a combination of grey mousseline trimmed with narrow pleated ruches of palest rose mousseline with the ever-present picot edge.

A PRETTY blouse is made of brick red Georgette crêpe falling straight from shoulder to hip. It is edged with silver galon and finished with silver tassels. A blouse of blue jersey, drawn down over a skirt of beige tussore, is rather unusual. The belt of this blouse crosses in front and buttons on each side. A new summer sweater of silk jersey is edged in front with a narrow band of fur. The sweater is belted twice, for safety or for some other reason.

CHANEL is making many charming hats of cloth. The characteristic shape of these is exceedingly pretty; something between a cloche and a capeline and not too large. The "raw" edge of the cloth brim is turned up for half an inch all round, and sometimes a scarf of mousseline is draped about the square crown.

ON a blue serge coat designed by Jenny, a new pocket of white-dotted blue foulard extends for two inches below the lower edge of the jacket. This bit of colour is very smart indeed.

A blouse of organdie-trimmed blue silk jersey makes up for lack of other fastenings by buttoning twice at the belt

Old-red crêpe is treated as simply as possible, sans fastenings, sans fullness, and then it is given swinging silver tassels

PARIS STAYS AT HOME

(*Continued from page 28*)

very simple in line, is edged all about with narrow gold braid and is belted loosely with the braid.

ACCESSORIES TO SILK

Very new is a frock of fine black silk twill, with a gilet of yellow muslin edged all about with fluted muslin ruffles and girdled with black silk. A passing breeze visibly stirs the fluted yellow ruffles on the edge of a scanty yellow muslin petticoat, which was never meant, one feels sure, to be entirely hidden by the outer skirt of black.

A black silk frock, very straight and slim, is encircled with a narrow belt of grey piqué. A narrow band of grey piqué finishes the lower edge of the skirt and a grey piqué collar crosses the shoulders in the back; this arrangement allows but very little of the collar to be visible in front. A triangular patch pocket is placed on each side of the skirt, and the top of the pocket stands out, cup-like, from the skirt. The inverted apex of the grey triangle is weighted with a grey tassel. This model is also very pretty in black liberty satin with blue or begonia-red organdie substituted for the grey piqué.

THOSE SIMPLE MUSLIN THINGS

Doucet is making dainty thin frocks of plain blue or rose muslin, with straight-falling narrow skirts and simple bodices. One pretty frock of blue muslin is finished all about with a picot edge, and ornamented with oval patches of grey embroidery. This frock is girdled with bits of blue muslin linked together with blue buckles of that made ivory, known as coroso.

One of Doucet's muslins, of a narrow rose and white striped material, is edged with a cord of grey velvet. The skirt is box pleated and falls straight, with the pleats well-ironed, and box pleats appear also on the sleeves. Begonia-red mousseline is effective for warm weather frocks; often it is combined with some other tissue. With frocks of this colour, hats of tête-de-nègre satin or tulle are often worn. The tulle hat is new and is much worn at the moment. Lucie Hamar makes a fetching little brim of tête-de-nègre straw; a whirl of tête-de-nègre tulle forms the crown. The tall coiffure supports this tulle crown, which is quite transparent.

Hats are growing taller and taller. The brim may be wide or narrow, but the crowns of most of the smartest hats are very tall. A novelty is "straw" of taffeta, tulle, or ribbon, which is used for small hats of different sorts—not that any hat is really small this season.

A. S.

FASHIONS *for* LIMITED INCOMES

(*Continued from page 63*)

the page is in taffeta or faille, and may be had made to order in a colour to harmonize or to correspond with any costume. It is hand-embroidered in delicate shades to give an effect of flowers in appliqué. The draw strings are of narrow grosgrain ribbon, and at the bottom of the bag is an ornament of jade set in sterling silver. At the upper left on page 63 is one of the season's newest bags. On a ground of silk are stitched rows upon rows of velvet ribbon in two different widths, and each ribbon is edged with loops of crystal beads. Despite all rivals, however, the bags of black taffeta embroidered and trimmed with cut steel beads maintains the highest place in the favour of the mode.

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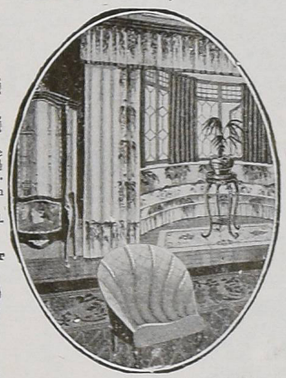

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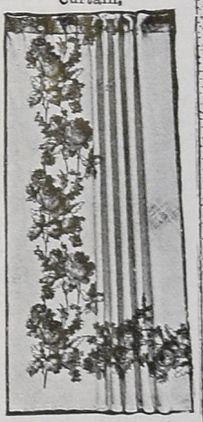

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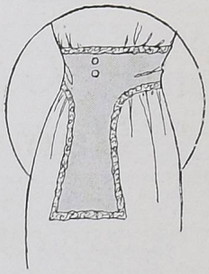

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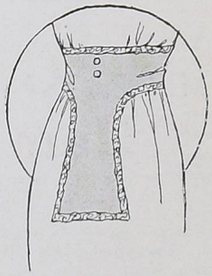

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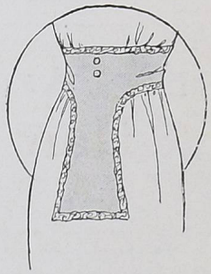

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Patterns free—simply write TOOTALS Dept. D 17, 132, Cheapside, London, E.C.2.

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D. 77

To RESTORE and PRESERVE BEAUTY—

which is woman's rightful heritage—has been the life-work of Madame Helena Rubinstein.

After having made her salons in Melbourne, Sydney, and Wellington the "Mecca" of beauty-seekers, Madame Rubinstein came to the Mother Country ten years ago, bringing with her the secrets of the wonderful treatments and skin remedies which have made her so world-famed.

Many thousands of England's women have since then availed themselves of her vast experience and unequalled knowledge of matters concerning the restoration and preservation of beauty, and famous beauties have gratefully testified as to the benefits they have received at her hands.

At her Maisons de Beauté Valaze, under the care of expert assistants and with the aid of absolutely unique apparatus and appliances, wrinkles and crowfeet vanish; coarseness of skin, double chins, looseness of tissues and relaxation of muscles, warts, moles, and superfluous hairs, puffiness under the eyes, blackheads, enlarged and open pores, weatherbeaten appearance, and other facial or complexional imperfections give way to charm and sweetness of aspect. Consultations are free, and inquiries by post invited.

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Face Massage with a Valaze Massage Roller is a sure and simple remedy for lack of tautness and general want of "tone" of the skin. A wonderful preservative and enhancer of the beauty of the face. Full directions accompany each roller. Price 6/6

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An excellent remedy for red, "veiny" appearance of the skin. 5/6, 10/6 and 21/-

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By adding a very little of this unique preparation to the soap lather when washing, the skin is beautified, rejuvenated, and thoroughly cleansed. Splendid for greasy, coarse skin. 2/- and 3/6

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The choice of a day cream is of high importance, as hundreds of good complexions are ruined by inferior preparations. Valaze Promenade Cream is free from injurious ingredients—a good skin protection and foundation for powder. Price 3/- and 6/-

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overcomes undue flushing, oiliness, and "shine" of the skin, and coarse open pores. Whitens the skin remarkably. 5/6, 10/6, and 21/-

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corrects excessive perspiration under the arms, etc., protecting clothing from stains and dampness, and absolutely neutralises all odour. **Try it wherever perspiration is annoying.** Used three times a week gives complete relief. Dress Shields unnecessary. Booklet Free

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ABSOLUTELY RELIABLE HOME TREATMENT FOR FALLING HAIR.

Removes all dandruff, promotes the growth, prevents greyness, and makes the hair bright and glossy.

A CLIENT WRITES:

DEAR MADAM,—I find your hair tonic splendid. Since using it, my hair, which looked so thin and faded, is now quite abundant, with a lovely gloss. I shall be everlastingly grateful to you for the improvement in my appearance. I am, faithfully yours, ———.

(Original of above and other testimonials can be seen.)

A Perfect, Proved, Reliable, Safe Treatment to be used in your own home.

Frangipani Hair Tonic and Barocarpine Ointment, comprising the complete treatment, 15/- inclusive.

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Large size Metal Boxes, 2/-

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Superfine quality, for Skin, Complexion, and Anointing purposes.
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42 Holborn Viaduct London

Complete Price List sent on application.

TURNING OVER NEW LEAVES

Mr. William Watson, Artist and Patriot—Marian Bower's Romance of the French Revolution

POETS have their full share of human weakness. They are not the detached mortals they seem sometimes to be when the divine fire is aflame. Swinburne had all the "cue for passion" of the most theatrical of tub-thumping politicians, and resented criticism with the intensity of the young lady novelist convinced that she is either a George Eliot or a Mrs. Humphry Ward. It is good to find Mr. William Watson, with immortality assured, among the mortals. His new volume of "Poems arising out of the War" has a preface in which he points out that twice in his life he "has had the experience, so painful to a patriotic man, of differing from the majority of his countrymen on the moral issues involved in certain large and complex questions of international or imperial policy." He incurred odium, he lost some friends, and—he is able to point triumphantly to the fact that after many days public opinion proves him to have been in the right. He rejoices in the consciousness that from the very hour when Germany threw down the gauntlet, he has been at one with his fellow-countrymen, and has had not the most momentary misgiving as to the righteousness of Britain's cause.

If the war has not brought any really great poet into being, it has inspired quite a considerable quantity of occasional noble verse. Mr. Watson will perhaps easily take his place at the head of those who may be described as the lyrical commentators on Armageddon with its agonies, its horrors, and its revelations of the best and the worst in man. The note he struck on the morrow of the 4th of August 1914, "At last we know you, War Lord!" he has maintained and intensified since. His scathing lines lose none of their point from his acknowledgment that he owes much to Germany. The sonnets in which he denounces her crimes are phrased with all the more bitterness because he was one of those Englishmen who disbelieved in Germany's evil intentions "till these flamed forth into acts."

There is a certain dramatic piquancy in the sonnets on America. The first, addressed to the United States, starts "Great, O majestic nation, great is calm!" and ends by invoking America to "doff her placid mien"; the second, addressed "to America concerning England," asks with an air of scorn "Art thou her child?" and tells her that though the mother be

"Bruised and torn
She shall yet live without thine aid, and thou
Without the crown divine thou might'st have worn."

The third and last is "America once more," when the United States broke with Germany:—

"This, this is the America we knew!"

Much in this volume will we think, rank among Mr. Watson's most vigorous and finished work. It may be that he and we are too near the great tragedy to see the character of the principal actors and the episodes of its development in proper perspective; but this at least we can say with confidence, Mr. Watson embodies the sentiments of all true Britons in poems to which he has brought the skill of the born artist and the profound faith of a patriot whose eyes are towards the light. He is a witness that if "the Mill of Lies is loud," "Truth hath her trumpet also." ("The Man Who Saw, and other Poems arising out of the War." By William Watson. Murray. 3*s.* 6*d.* net.)

A LOVE STORY OF THE FRENCH REVOLUTION

All the world loves a good lover, as it has a sneaking admiration for a good hater. And in this prettiest of love-stories no one could desire a lover more devoted or more capable of performing deeds of derring do than Guillaume-Marc, the nameless man, whose fate it was to be married to one of the proudest daughters of France. His story Marian Bower relates very charmingly. Guillaume-Marc was half a monk to start with, that is to say, he was convent-bred, and the monks who had him in charge were bitterly disappointed when the boy told them that he had no vocation. But a compromise was made. He became a member of the Blue Company, that devoted band of sailors who registered a solemn vow to rescue a Christian slave from the Moors, or to sail the Mediterranean until death claimed them. Guillaume-Marc rescued many slaves, and found the life a good one, until he met the one woman. By marrying Mademoiselle Stéphanie de Tavispont he performed a rescue, too, since the mob had decided on her death, until the joke occurred to them of marrying the haughty *aristocrate* to the nameless captain of the Blue Company before the altar of Liberté. Mademoiselle was very far from being grateful to her rescuer, and Guillaume-Marc, who in all the thirty odd years of his life had never given a thought to a woman, except as a temptation to be avoided, had his work cut out in making her even civil to him. The fickle mob, repenting of its clemency, tried to wreak their vengeance on her after all, and then came Guillaume-Marc's chance. He hid her in a half-ruined house called "La Maison de Madame," and by subtlety and bravery managed to hold what he had won. In the picturesque old house the pretty love story is played out. And in the end it was no nameless man whom the little *aristocrate* found she loved with all her heart and soul, but the rightful lord of Courbevoie, the owner of the very Maison de Madame where their changing fortunes had been played out. A story which is at once exciting and dainty. ("The Love Story of Guillaume-Marc." Hutchinson. 6*s.*)

SAVE YOUR TEETH.

THE AWAKENING TO THE TRUE ART OF DENTISTRY.

By A. AHUMADA.

"The state of people's teeth is appalling. I doubt if there is a single normal jaw in Great Britain," says Dr. Henry Campbell in a London contemporary. But Mr. H. Goldberg, of 27 New Cavendish Street, Harley Street, London, goes further and says: "The idea of bad teeth among the civilized races, and especially the white races, has grown to be considered a natural heritage of manhood and womanhood, while a complete set of false teeth is looked upon with pride as a beautiful possession, many having really sound teeth extracted that they may enjoy the possession of a complete set."

A True Exponent of Modern Dentistry.

Mr. Goldberg is recognized to be one of the greatest experts we have to-day in Crown, Bar, and Bridge work; indeed, it is he who introduced to Londoners many years ago this great and forward movement in modern Dentistry.

By his own ingenious device he completely and successfully does away with "plates," which are not only uncomfortable, unsightly, and cause impediment of speech when worn, but frequently cause death to the wearers by strangulation as a result of accidentally swallowing the plate.

Mr. Goldberg's method of teeth repairing is to save every tooth, even when decayed to the root, and, by this very clever device of building up decayed teeth, linking up one tooth to the other, especially where false ones are necessary, by an invisible bridge at the back of the teeth has successfully solved the hitherto very difficult problem. This bridge holds every artificial tooth in a "grip" of steel, as it were—one that outwears the wearer, should he live to the age of Methuselah.

The new system of dentistry which this wizard of the dental chair has introduced is certainly the last word in dental science. It is painless and inexpensive, and especially beneficial to those who value appearances. Perhaps this is one reason why so many of the feminine sex, both of title and stage, are amongst his clientele.

Teeth That Rot.

The heading given to this paragraph is perhaps bald—to many a bit repulsive—but, nevertheless, it is a condition in which cent. per cent. of the adult population of the United Kingdom will find one or more of their teeth to-day. Examine yours even now. Even though they may appear quite sound to you, the dentist, with his little probe and magnifying mirror, will detect little pinholes in them which give the warning that inside the tooth ravishing devastation is going on, laying up a store of agony for you in the very near future.

But how few of us take notice of this gradual wasting of these precious molars. No; we all put off the ordeal of the dental chair and drill till pain steps in, demanding our attention. Some fly to their dentist in an effort to save the tooth, a wise if late precaution, others have it drawn.

Speaking of drawing teeth. I have always thought what great strength must be required to extract a molar. Now I know differently. As Mr. Goldberg explained it, it is skill, not brute force, that is required. His demonstration was more convincing than explanation, for never have I seen or heard of a tooth leaving a jawbone with less ado, either on the part of the dentist or patient, than I actually experienced in Mr. Goldberg's extracting room. Painless? Why, the patient didn't know it. I was the patient.

But teeth-extracting is not popular with this dental expert. His mission is to repair them, preserve them, to save them, and make them perfect in every way, and, where they have been previously extracted, recklessly and wastefully, supply new ones, with Nature's exactness and perfection, but no "plates." As a parting shot, Mr. Goldberg gave me a message to give my readers; it was simply this: "Save your teeth," and I give it: "Save your teeth."

Mr. GOLDBERG'S HOURS are from 10-6, and his 'Phone number is Mayfair 2022.

URODONAL

RENEWS YOUTH

Every woman will welcome the advice to be beautiful, to retain her youth and fresh complexion, but, nevertheless, the majority will merely shrug their shoulders and protest that much as they would like to be endowed with eternal youth, nothing can be done to avert the ravages of time. Much, however, can be done, since it is not at all a struggle against time, but against their own apathy and inertia, and, unfortunately, in some cases against ignorance.

Let us take a common and well-known example. Everyone has seen those exhibitions of old paintings in the windows of picture restorers. One half of the picture is scarcely visible through being disfigured with dust and dirt. The other half, on which the restorer has worked, is quite different; the dirt and dust have disappeared, the flesh has regained its natural colour, and the picture looks as if it were just emerging from the artist's studio.

Ladies can work this transformation in their own person. Why is it that so many women look old before their time? Why are their faces drawn and lined with early wrinkles, and why, instead of being healthily plump, do they grow excessively stout, which is a symptom of disease?

It is simply due to the fact that these sufferers are yet ignorant of the existence of a remedy which is especially adapted to their requirements. This remedy is URODONAL, and it has been prepared with the chief object of checking the production of uric acid, which is the principal cause of loss of freshness and youthful looks; reddening of the skin, small bluish veins, pimples and skin diseases, obesity, &c., are all due to excess of uric acid in the blood. The skin is not only the medium of the sensations of touch and feeling; it is also an organ which absorbs and eliminates, and the capillaries under its surface nourish it, but the blood they contain does not only bring to it its regenerating and healthful elements, it also conveys all the waste products of fermentation, and all the poisons due to the wearing out of the tissues, these being the more numerous for want of taking sufficient exercise, and because there thus ensues an accumulation of uric acid in the system.

"Urodonal is as exhilarating as a glass of champagne."

Uric acid is therefore the great enemy against which we all must fight, and of which we must get rid, since it is the cause of digestive troubles, insomnia, blotchy skin, pimples, palpitations of the heart, persistent headaches, &c. Urodonal conquers this enemy, since it *eliminates the uric acid right out of the system.*

After a course of Urodonal the skin takes on a rosy hue and becomes supple, smooth, and firm; the flesh is flexible and firm; the pulse is full and active; rich blood conveys heat and energy throughout the body, thereby increasing the functions of the different organs; URODONAL thus imparts renewed youth and vitality to the system.

It is asserted by some critics that no progress is being made in the art of healing, but would not Hippocrates and Aristotle have been surprised at the wonders worked by modern science, since they fixed the limit of normal life at seventy years, giving the age of thirty-five as the limit of youth, on the assumption that the body continues to develop until that age, after which it begins to decline. But this was because neither Hippocrates nor Aristotle knew anything about URODONAL, and they could not foresee that future physicians would use their best endeavours to preserve the beauty and charm of Woman and procure the means of perpetuating her youth.

Dr. RENÉ CHANDÉRYS, the Paris Faculty.

Price 5/- and 12/- per bottle.

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JUBOL

RATIONAL PHYSIOLOGICAL LAXATIVE

The freshness and beauty of the skin and complexion depend upon the normal and regular functions of the digestive apparatus and the elimination of waste products through the natural channels. Now, it is a well-known and accepted fact that the vast majority of individuals are more or less inclined to constipation, *i.e.*, the retention of waste matter and consequent poisoning of the blood and system generally.

It is, therefore, absolutely essential to remedy this state of affairs.

Purgatives—the innumerable variety of which is the best proof of their inefficacy—only act for a time, and the constipated subject is compelled to vary them frequently. Their action is solely due to a special condition of irritation of the intestinal mucosa, the recurrence of which at short intervals is most injurious to health.

JUBOL, however, differs from ordinary purgatives, inasmuch as it contains no *drugs* whatsoever; it is composed solely of agar-agar (a harmless sea-weed), biliary extracts, and the total extracts of all the intestinal glands. It is therefore a *rational physiological laxative* agent, as it effects the "re-education" of the intestine. JUBOL only acts after a time, and gradually restores to the paretic organ its normal functions.

The complete treatment for the "re-education" of the intestine usually extends over six months. It can be prolonged if necessary without the least inconvenience. It is never contra-indicated, and does not become a habit.

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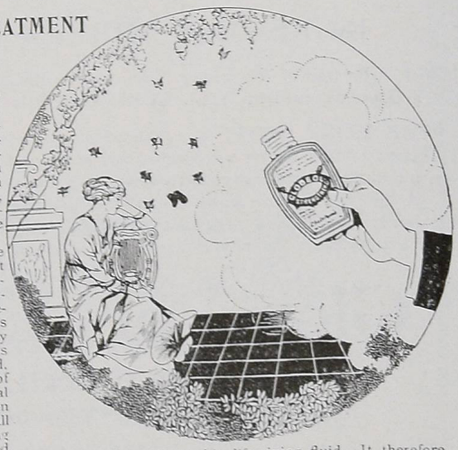
GLOBÉOL

The Ideal Strengthening and Blood-forming Tonic

RATIONAL TREATMENT OF ANÆMIA.



From time immemorial people have sought the ideal tonic, *i.e.*, an easily assimilated medicinal or alimentary substance, containing the maximum amount of activity in the minimum volume, to restore strength, vitality and energy to the overtaxed organism.

The truth of the matter is, however, that it is *within* the organism itself, and *not* outside of it that the remedy for weakness is to be found, for every individual carries his own tonic in his blood, which is the source of all vital energy, physical—mental and even moral—seeing that all the organs, including the brain, are bathed in the blood and draw their sustenance from this life-giving fluid. It therefore follows that according as the blood is pure, rich and healthy, or impure, thin and impoverished, people enjoy good and robust health, or on the contrary, feel "out of-sorts," depressed and weary. This is proved by the fact that rest, fresh air and good nourishing food help largely to compensate for even the most severe overstrain. Nature herself effects the regeneration of the vital forces by means of the process called "hæmatopoiesis" (spontaneous regeneration of the blood).

Why therefore should we not try to imitate the methods of nature (who is after all the best of Physicians) and endeavour to "tone" up the weary and worn-out system by supplying it with *new blood*.

Globéol provides the means of doing this. It is composed of total extract of the red corpuscles of the blood, and thus makes up for deficiency of this essential element in anæmic sufferers. A very small dose of colloidal iron and manganese reinforce this beneficial effect by supplementing lack of mineral substances, while a particle of quassia is added to assist the digestive process, and thus enable the patient to take extra nourishment.

Price 5/- per bottle.

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PERFECT FEATURES AND A BEAUTIFUL SKIN

are a modern necessity and essential to individual success and happiness

By a new scientific method known as the Hystogen Treatment, facial blemishes are corrected in a few minutes. The face after the treatment is years younger. Puffs, rings, wrinkles and flabbiness around the eyes are removed, hollows in face and neck disappear, sagging face is lifted and the contour of your youth restored. These remarkable results are accomplished without the use of massage, lotions, creams, pomades, steaming, or paraffin injection. The Hystogen method has superseded all old time-worn remedies. It is the only system which absolutely removes every ugly blemish from the face, either the result of age or any other cause. One call, and you leave without a trace of the former defects on your face.

Try this simple experiment and prove the truth underlying this new method. Stand in front of your mirror and, with the finger tips smooth up the loose skin as shown in this illustration; you will then see what a wonderful difference even this slight alteration makes in your appearance—yet it is but an indication of what is accomplished every day without the least inconvenience.

The following imperfections can be corrected permanently from within one hour. The treatment is absolutely painless and harmless, and does not leave any marks.

Ugly Frown Furrow
Mouth-to Nose Lines
Flabby Wrinkled Eyelids
Crow's Feet Wrinkles
Warts' Red Veins, Moles
Unsightly Noses—Saddle Nose, Turned up Nose, &c.
Red Nose Blotches
Baggy Chin
Flabby Neck
Fallen, Bulging Eyebrows
Hollow Cheeks
Imperfect Facial Contour
Sickly, Sallow Skin
Unrefined Complexion
Prominent Collar Bones
Sagging Cheeks or Face
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Drooping Mouth Corners
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Thin Arms, Elbows, and Shoulders
Large Pores, Freckles, &c.

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A brilliant literary career is predicted for this young girl who writes so extraordinarily well, that one freezes with horror and glows with pity and love through the visions invoked by her genius.

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By TEMPLE BAILEY

Author of "CONTRARY MARY." Price 6s., Illustrated.

All those who love our brave airmen should read this book; doctors and nurses also.

The Athenæum says: "The principal characters are all attractive and pleasant, and the book is well written. . . . A wealthy American lady sojourning in Germany, fascinated by the mediævalism of the Rhine castles, becomes engaged to a Baron . . . ." but—well, read the story.

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Telephone—Gerrard 6103, London.

NOBLESSE OBLIGE

"Smokes for the Wounded" is the Battle-Cry at 56 St. James's Street

IF there be any busier "hive" of industry in the whole of the United Kingdom than 56 St. James's Street, which has been given over during the war to the generous work of supplying smokes to the wounded, it would be difficult to find.

The walls of the offices are placarded in big red letters with the words "SMOKES: SOLDIERS, SAILORS." The organization, of which H.M. Queen Alexandra and H.R.H. the Princess Victoria are patrons, is run by a hard-working committee, which includes Commodore C.M. de Bartolome, C.B., Major-General Sir C. F. Heath, Lady Sclater (President), Lady Denman, wife of the late Governor-General of Australia (Chairman), Lady Robertson, wife of the Chief of Imperial Staff, Lady Macready, Lady Cowans, Lady Kiggell, Lady Slade, the Countess of Ilchester, the Countess of Erne, Lady Maud Warrender, Lady Bruce, Lady Adelaide Colville, Mrs. Owen Quirk, Admiral Lord Beresford, Sir Sidney Greville, Field-Marshal Lord Grenfell, Lord Richard Nevill, Brigadier-General Cavaye, Sir Thomas Pile, Bart., who is acting as Hon. Treasurer, and Mr. E. F. Benson, the Hon. Secretary.

Lady Denman, the Duchess of Marlborough, and a host of assistants are devoting almost all their time at 56 St. James's Street to provide Smokes for the Wounded. Finding that the demands on the funds were increasing at an alarming rate, it was decided to organize a flag-day. This took place on May 29th with the most gratifying result, but still further contributions are solicited, and should be forwarded to Mr. E. F. Benson, the Hon Secretary, at the above address.

Lady Denman, talking of her work, told how the Society came to be formed. "At the outbreak of the war," she said, "almost everyone who could not fight was naturally anxious to help in any way they could, and a number of ladies met here with that object. It was suggested that we should raise funds to send out tobacco and cigarettes to the soldiers in the fighting lines, knowing what a comfort they would be, and remembering what a deprivation it was to them during the South African campaign. Accordingly we approached the War Office authorities, who informed us that they had decided to issue a small ration to the men themselves, but suggested that as they could not arrange to supply the wounded men, who had to be hurried away from their units to the most convenient hospitals—often a long distance from their friends—and as, in addition, they would not be receiving any pay in consequence, we might undertake the work of supplying all the wounded men in all the hospitals, convalescent homes, casualty clearing stations, ambulance trains and ships. Accordingly, with the co-operation of some gentlemen, we set to work.

"What a huge job it has grown into! At the beginning, as you know, the British Army was a very small one, and the work for us was light, the number of hospitals small. But what the Kaiser so facetiously called our 'contemptible little army,' has developed into a huge army of something like six million men, and correspondingly all over the land thousands of hospitals have been opened and manned—or is it womaned?—by the splendid Red Cross and V.A.D. nurses. Our work, from a few hundred hospitals, has increased to as many thousands, all full of our glorious wounded; and our duty, and our hope, is to see that each man, soldier and sailor, has his smoke whenever he wants it, provided the doctor approves.

"If people could only read the hundreds of letters from matrons, doctors, and commandants, telling us of the value of tobacco, how the first thing a soldier asks for after an operation is a 'fag,' how it relieves his agony, and whiles away the weariness and tedium of convalescence; if they could only witness such scenes for themselves, I am sure they would agree with me what a blessed work is ours, and what a pity it would be if it were restricted for want of funds.

"'It would be a little short of a calamity if your supply should stop, as we are depending on it altogether for giving our patients the smoking materials they value so much,' wrote the Officer Commanding the Hospital Ship 'St. Andrew,' some time ago, and the matron of the Military Relief Hospital at Woodcote wrote: 'However ill the men be their faces seem to light up at sight of a cigarette.' Another wrote: 'They don't seem to mind the pain of their dressing if only they can be given a cigarette to smoke during it.' The Director of Ambulance, Boulogne, wrote: 'I wish some of your subscribers could see how our poor fellows appreciate a smoke often more than food.'

"Every day since that fateful August of 1914 a number of men and women have met here, working out the innumerable details, and arranging for the deliveries to over 3,000 hospitals all over the land, in France, and away in Malta, Egypt, Salonika, Mesopotamia, Busra, indeed, wherever this far-flung, awful war is going on, so that every wounded 'Tommy' and 'Jack' shall have his much-loved 'fag.'

"And it is no small job, I assure you, for we send 11,000 lb. of tobacco and 10,000,000 cigarettes, in addition to thousands of cigars and pipes, every month. Hospital ships and trains are met, day and night, as they arrive by bands of ladies, who see that the wounded are fully supplied, and our great aim is that no wounded man of all that vast number shall miss the comfort of a smoke. The Government helps us by letting us buy all our tobacco free of duty. The manufacturers help us by their great gifts, and also by selling us tobacco at less than wholesale prices; but in spite of all, our funds are unequal to the demand. The public has been most generous, but the calls of private charity all over the land are enormous; and it is to our sorrow that for lack of funds we cannot keep pace with the demand."

An Englishman, somewhere on the Russian front, made this banal remark: "War brings out the best in us all," and it is true that courage and endurance, tenderness and sympathy are no longer shut up tightly within ourselves. To give and not to get has become our aim, and whether the gift be life, love, or service, the spirit that animates us all is the same. To give tobacco seems a little thing, but to give what is most desired is a great one, and it is therefore with confidence that we appeal to all classes of the community for donations, however small.

Printed for the Proprietors, CONDÉ NAST & CO., LTD., by EYRE & SPOTTISWOODE, LTD., His Majesty's Printers, at Downs Park Road, London, N.E., and published for them by WM. DAWSON PUBLISHING COMPANY, LTD., Rolls House, Bream's Buildings, London, E.C.

No 5

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Randalstown, IRELAND.

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¶ "Old Bleach" Linens can be obtained at all the best shops; but on receipt of a postcard we will gladly send you the address of the nearest retailer who can show you "Old Bleach" Table Damasks, Towels, Embroidery Linen, Bed Linen, etc., in variety, together with the "OLD BLEACH BOOK," which, besides containing many beautiful designs of damasks, gives complete information on the care and preservation of linen, and is a useful guide to purchasing. Look for the trade mark "Old Bleach" stamped on every article except table damasks; they have (5) woven in the four corners.

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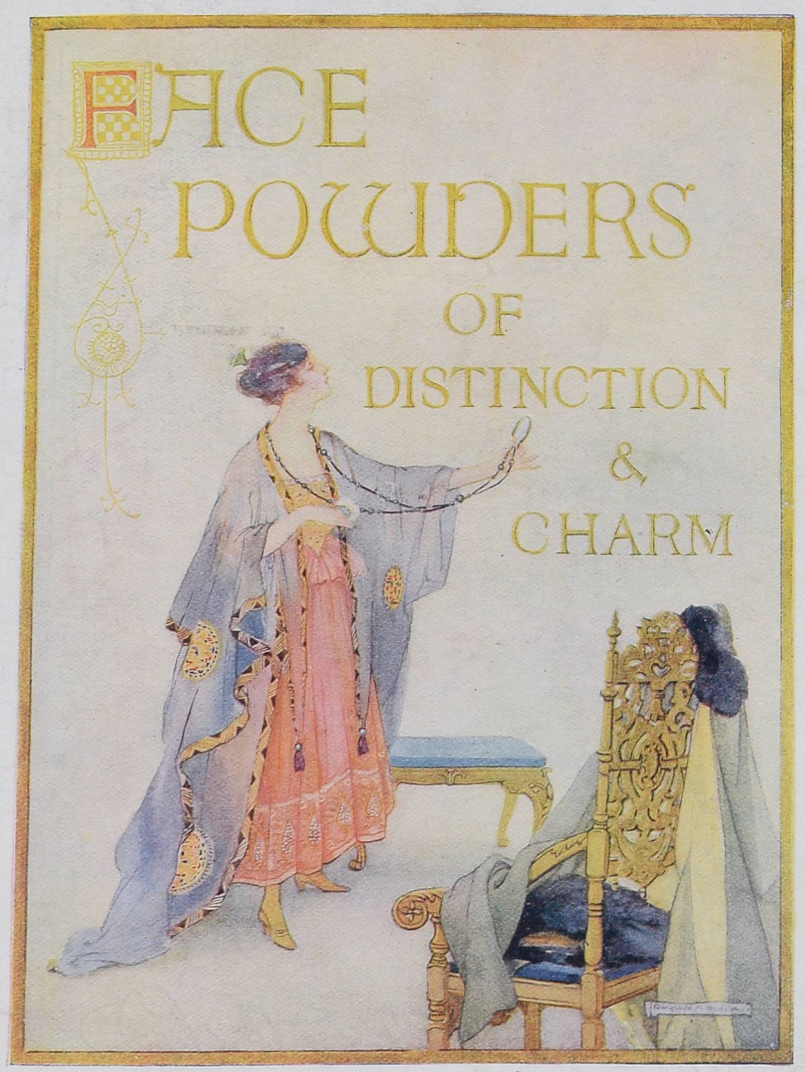

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